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MUSE

BLACK HOLES AND *Revelations*

GuitarTabEdition

MUSE

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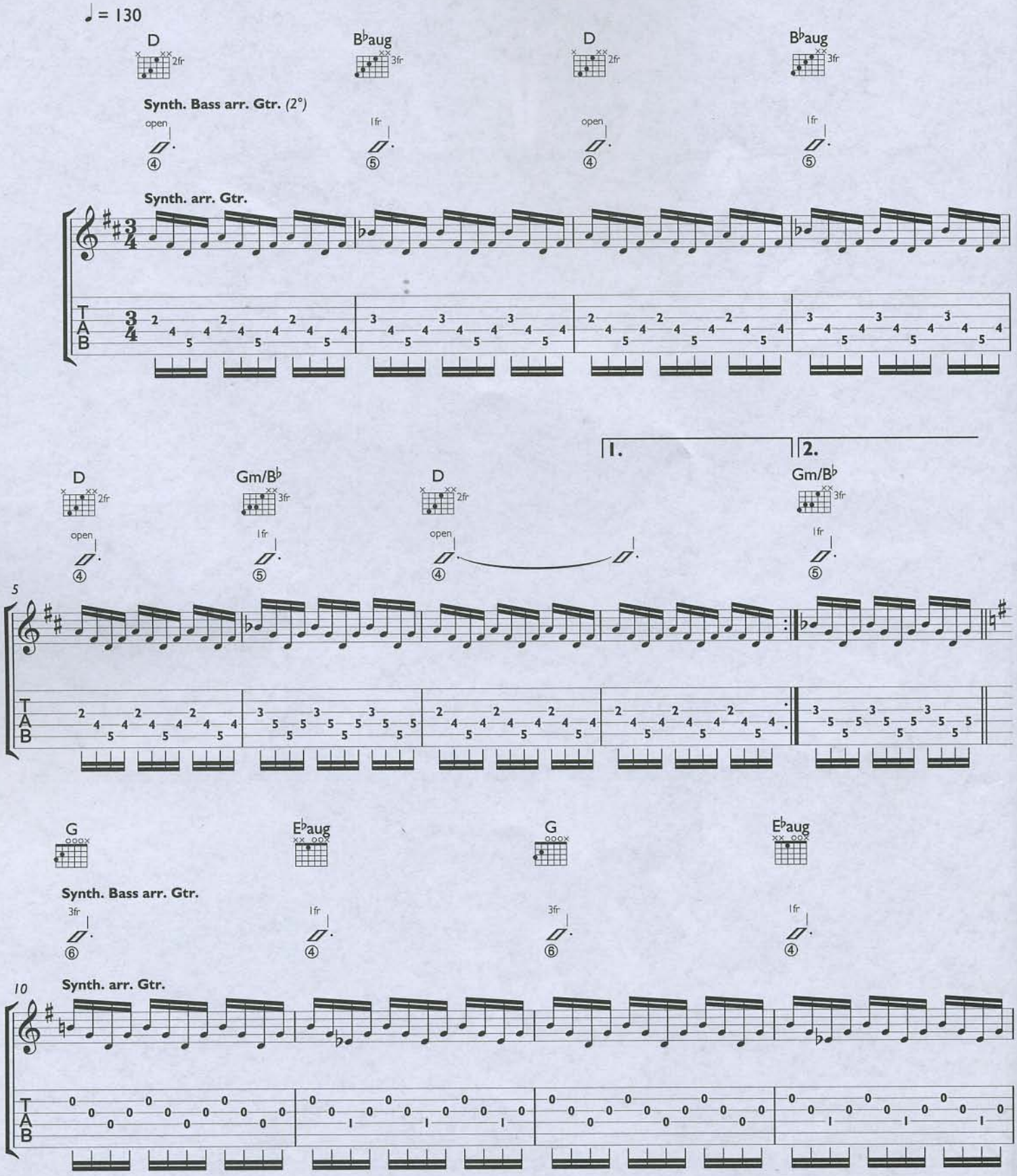
BLACK HOLES AND REVELATIONS

Holes And Revelations

Black

TAKE A BOW

Words and Music by Matthew Bellamy



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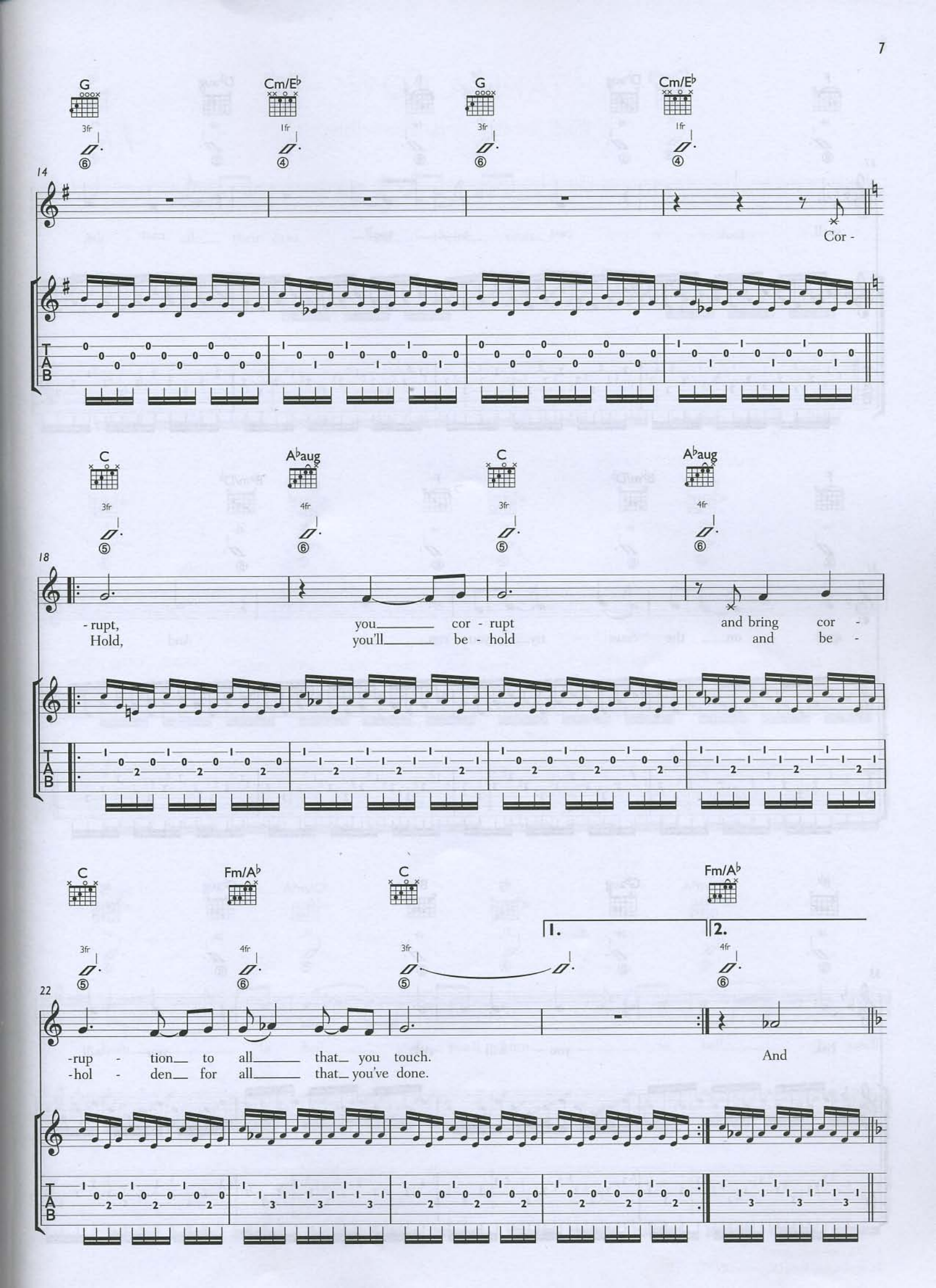
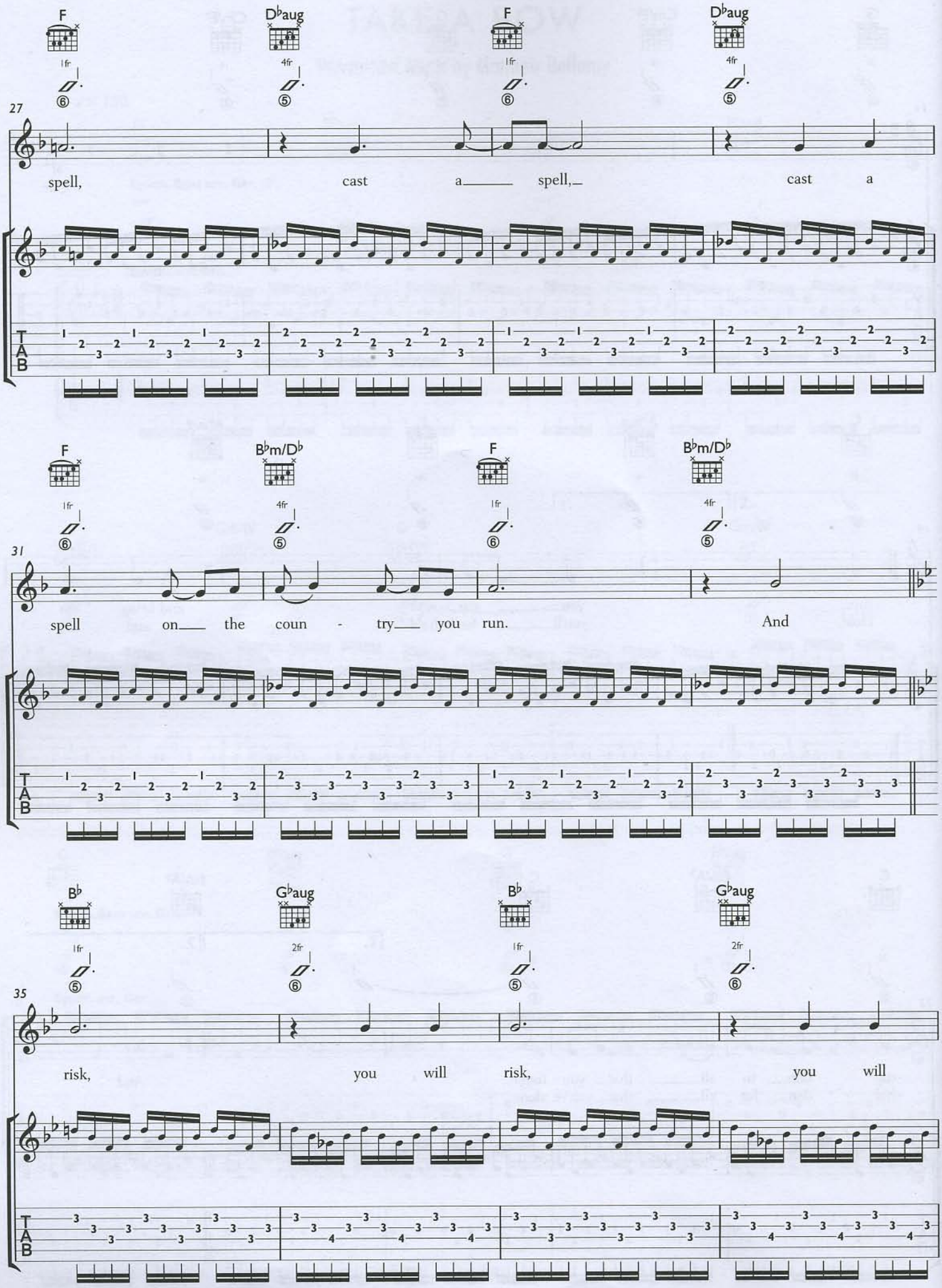
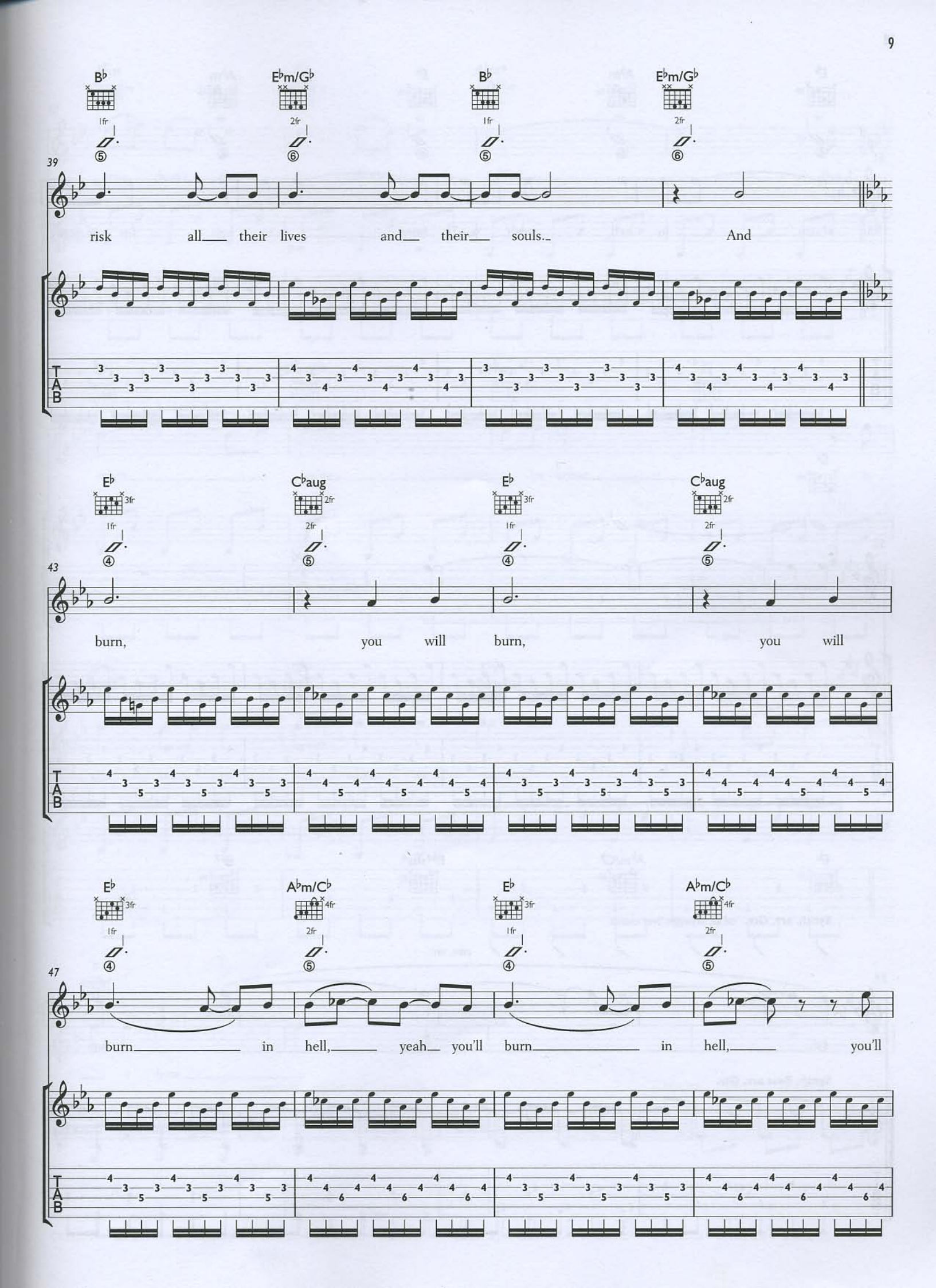
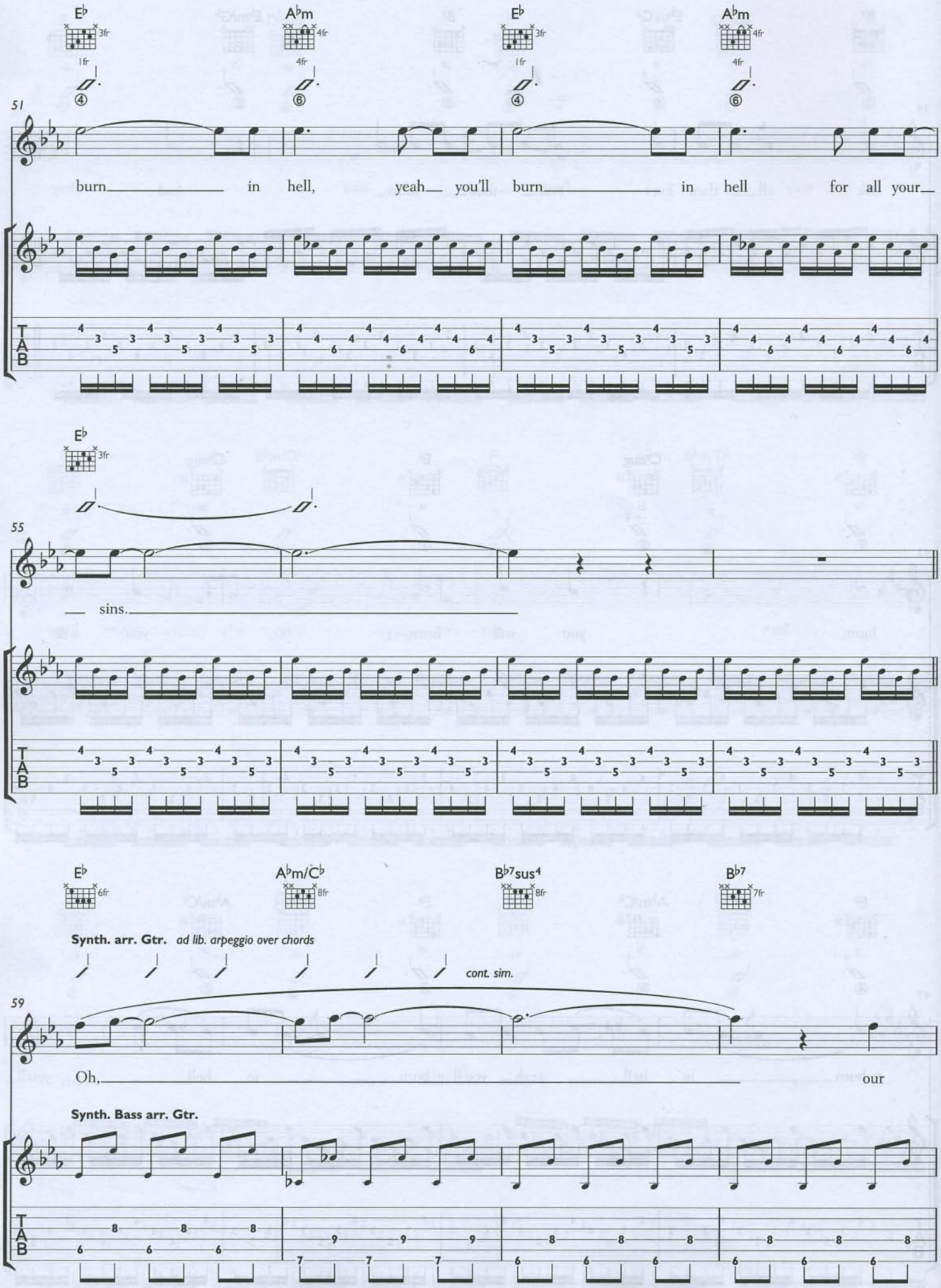
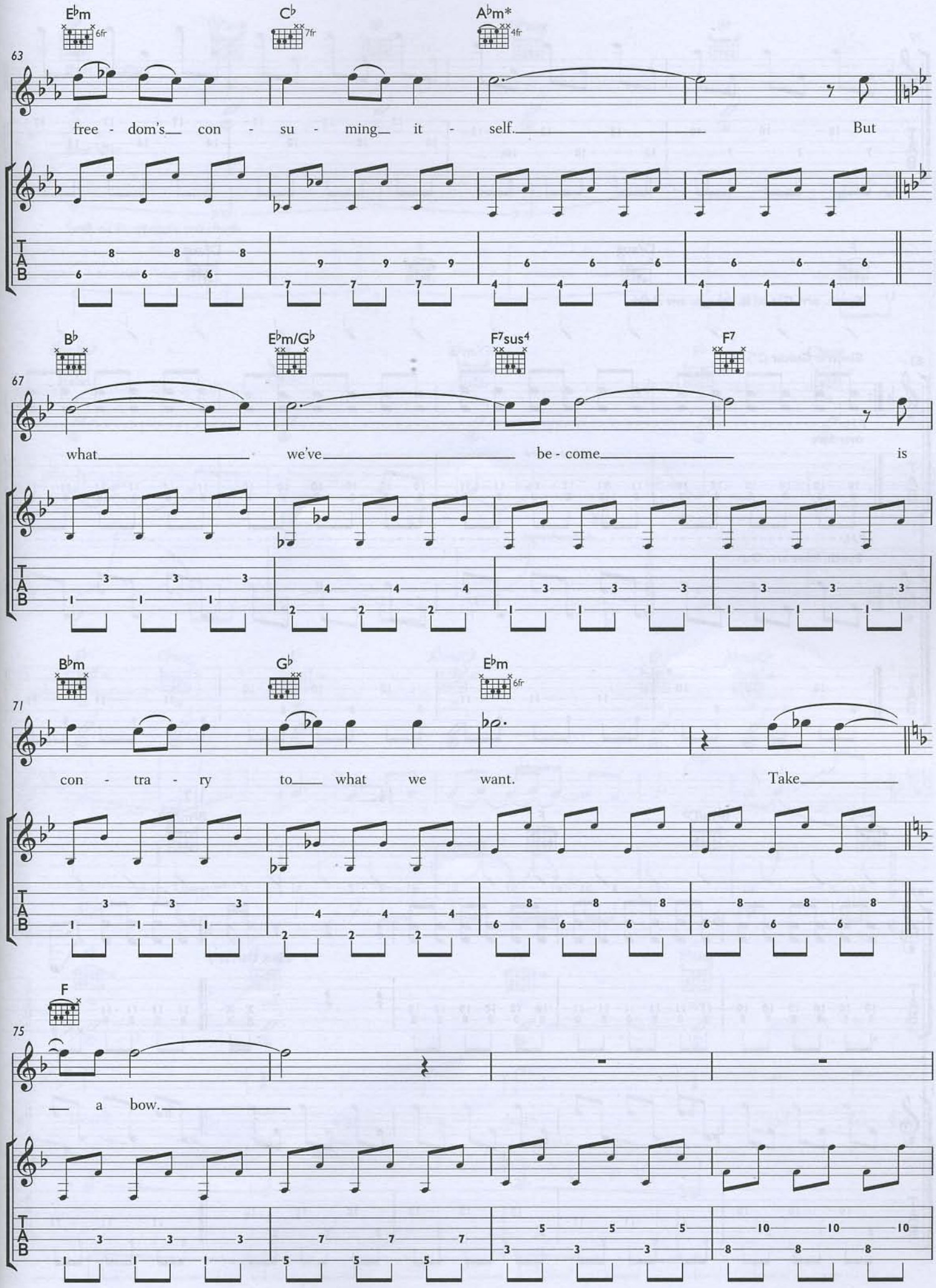
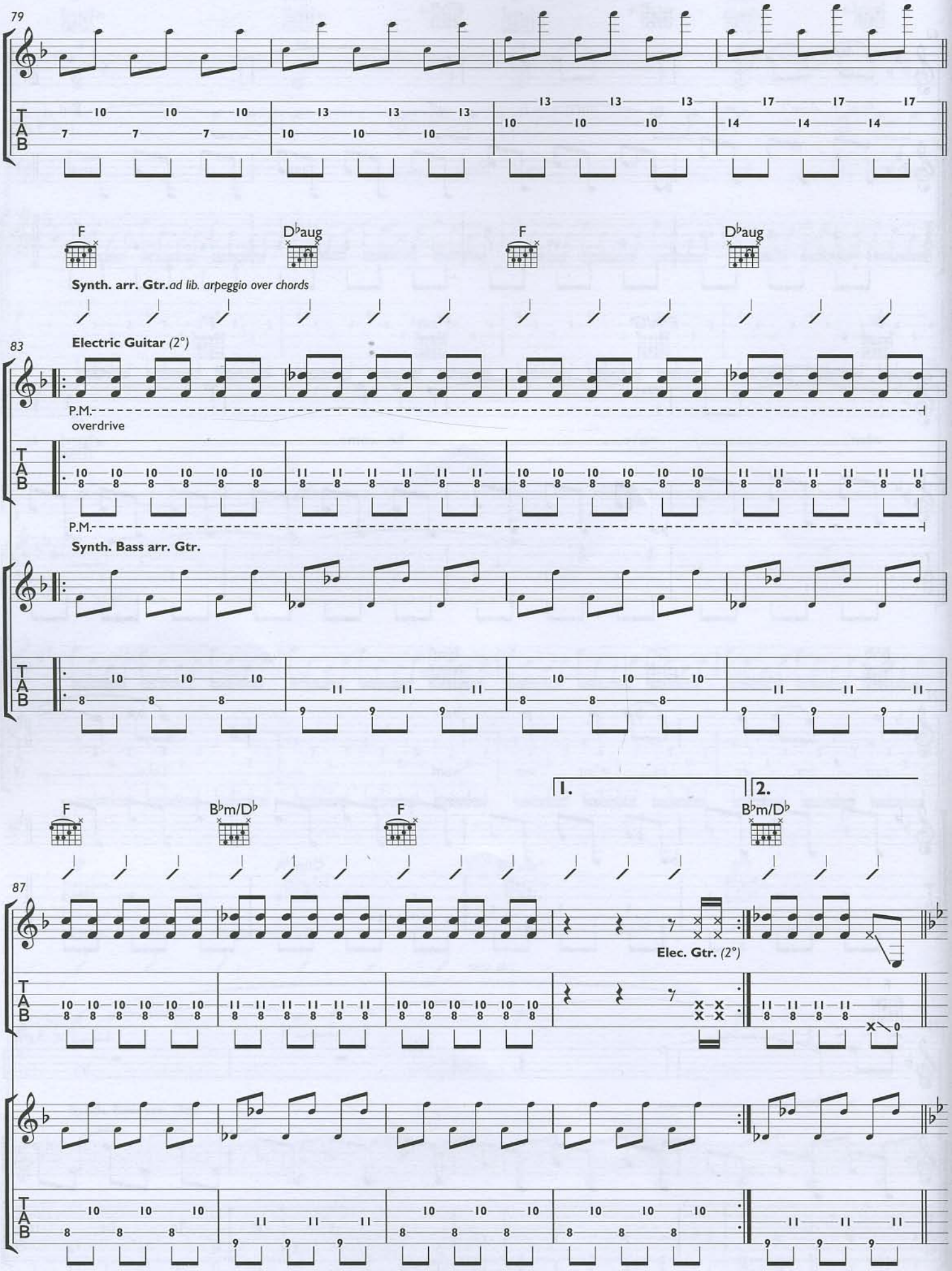

G
Cm/E♭
G
Cm/E♭
3fr
1fr
3fr
1fr
14
Cor -
C
A♭aug
C
A♭aug
3fr
4fr
3fr
4fr
18
- rupt, you cor - rupt and bring cor -
Hold, you'll be - hold and be -
C
Fm/A♭
C
Fm/A♭
1.
2.
3fr
4fr
3fr
4fr
22
-rup - tion to all that you touch.
-hol - den for all that you've done.
And
TAB

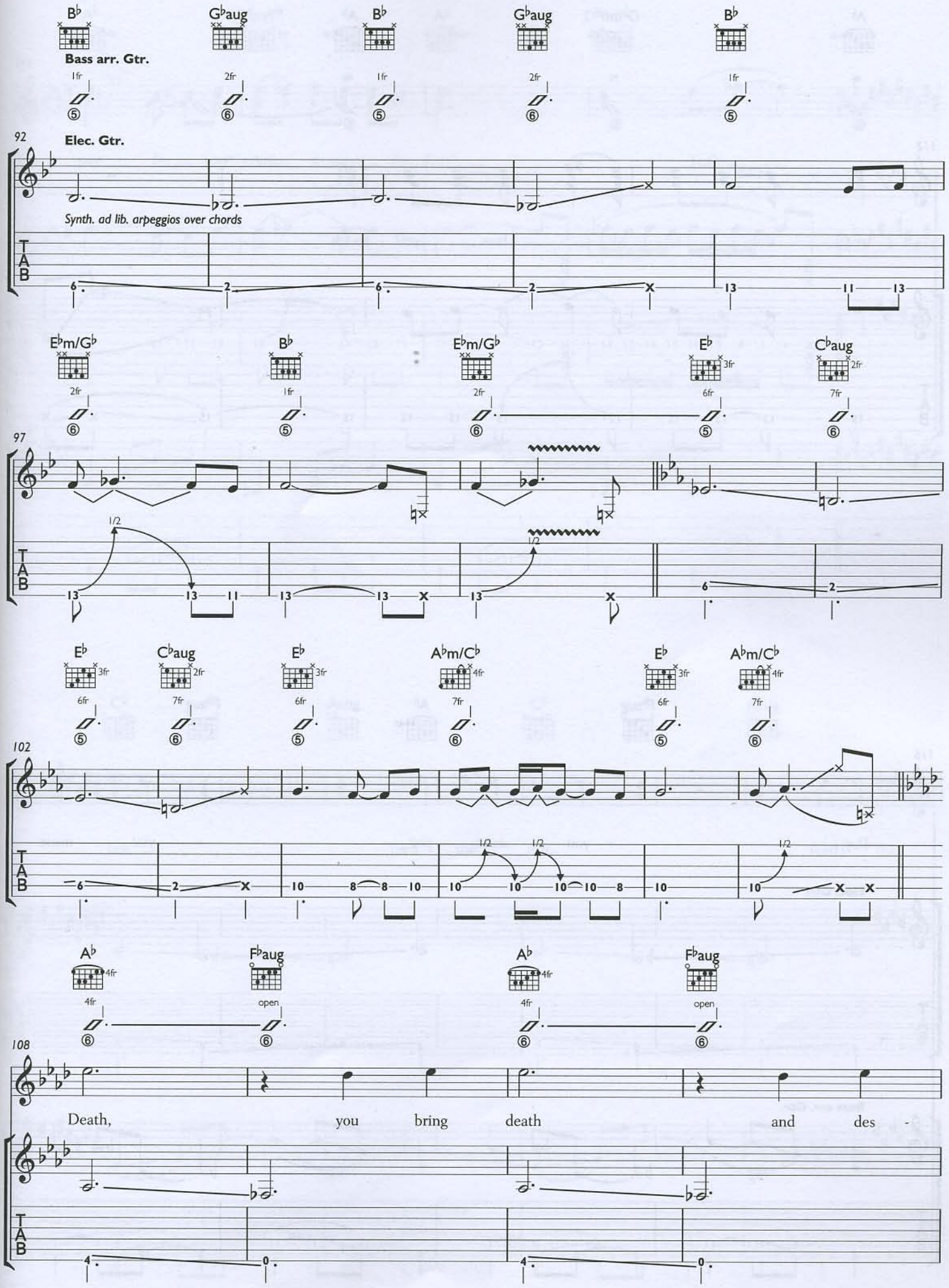

F
D♭aug
F
D♭aug
1fr
4fr
1fr
4fr
27
spell, cast a spell, cast a
F
B♭m/D♭
F
B♭m/D♭
1fr
4fr
1fr
4fr
31
spell on the coun - try you run. And
B♭
G♭aug
B♭
G♭aug
1fr
2fr
1fr
2fr
35
risk, you will risk, you will
TAB

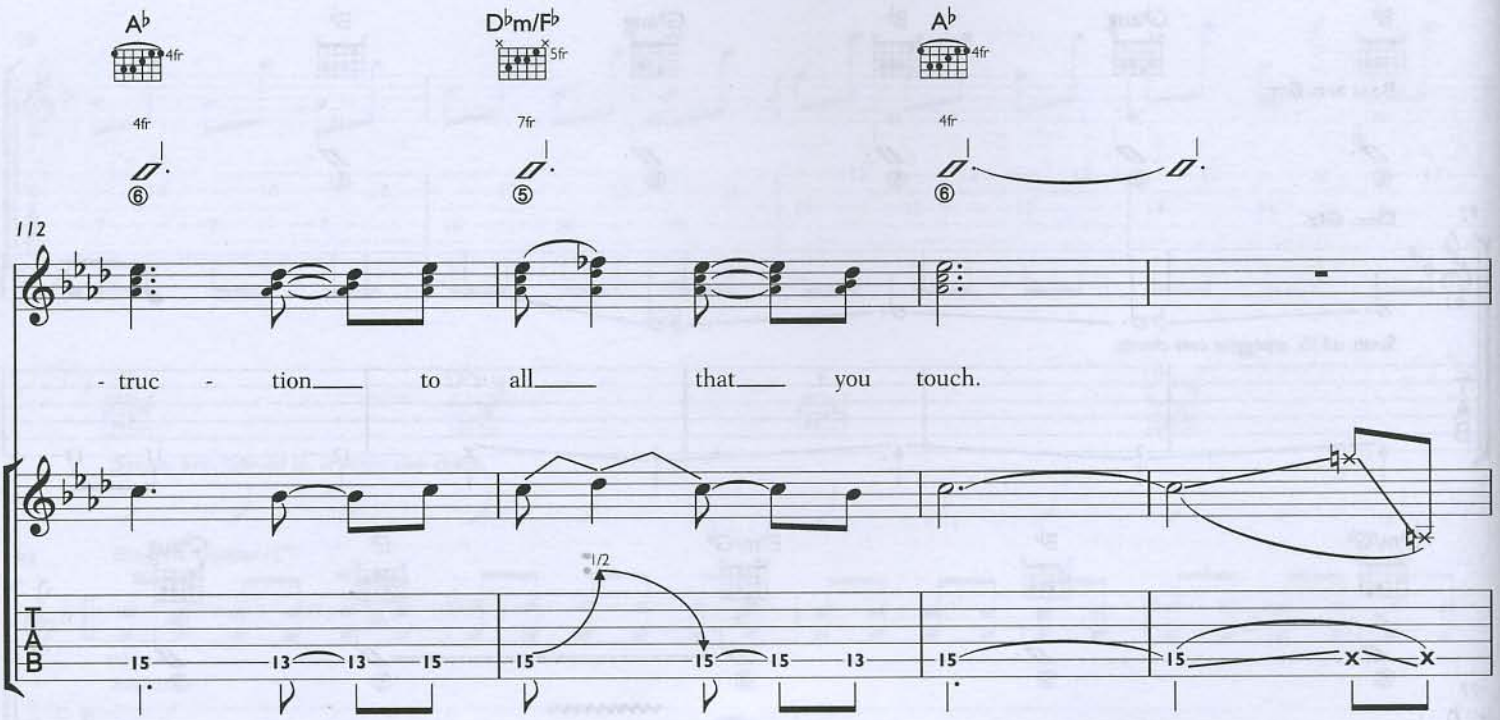

B♭
E♭m/G♭
B♭
E♭m/G♭
39
risk all their lives and their souls. And
E♭
C♭aug
E♭
C♭aug
43
burn, you will burn, you will
E♭
A♭m/C♭
E♭
A♭m/C♭
47
burn in hell, yeah you'll burn in hell, you'll
TAB

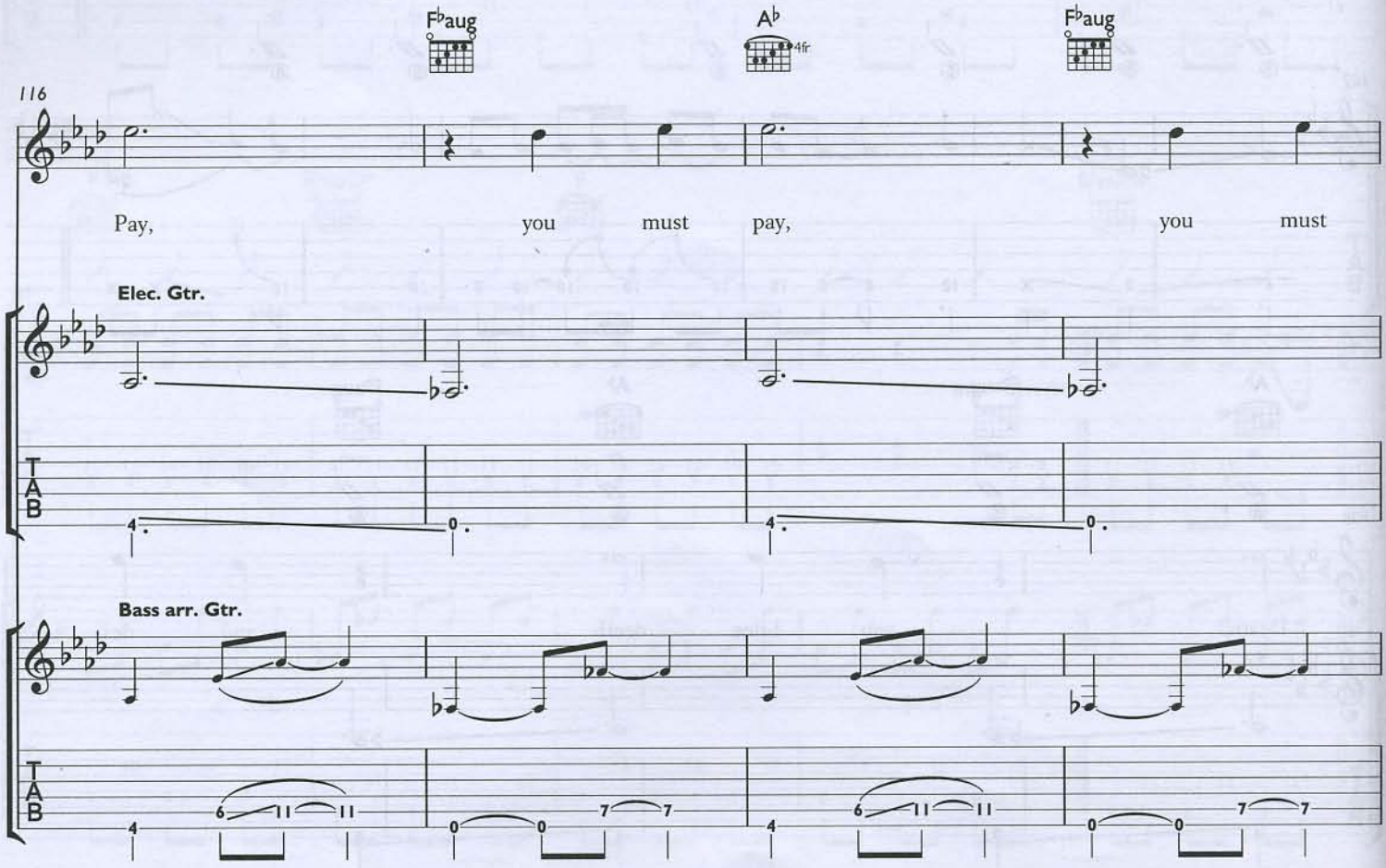

E♭
A♭m
E♭
A♭m
51
burn in hell, yeah you'll burn in hell for all your
E♭
55
sins.
E♭
A♭m/C♭
B♭7sus4
B♭7
Synth. arr. Gtr. ad lib. arpeggio over chords
cont. sim.
59
Oh, our
Synth. Bass arr. Gtr.
TAB

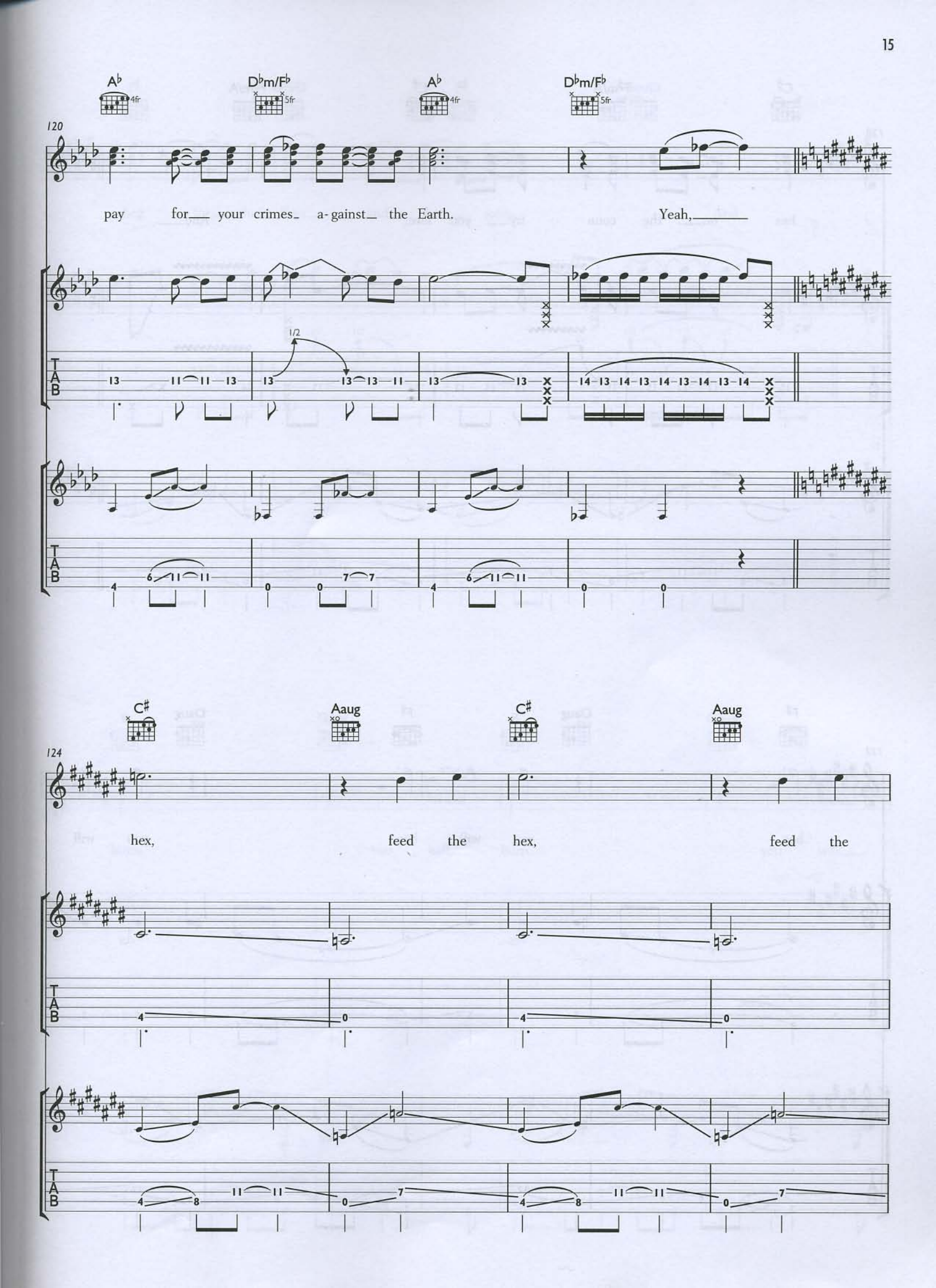

E♭m
6fr
C♭
7fr
A♭m*
4fr
63
free - dom's con - su - ming it - self. But
B♭
E♭m/G♭
F7sus4
F7
67
what we've be - come is
B♭m
G♭
E♭m
6fr
71
con - tra - ry to what we want. Take
F
75
a bow.
TAB

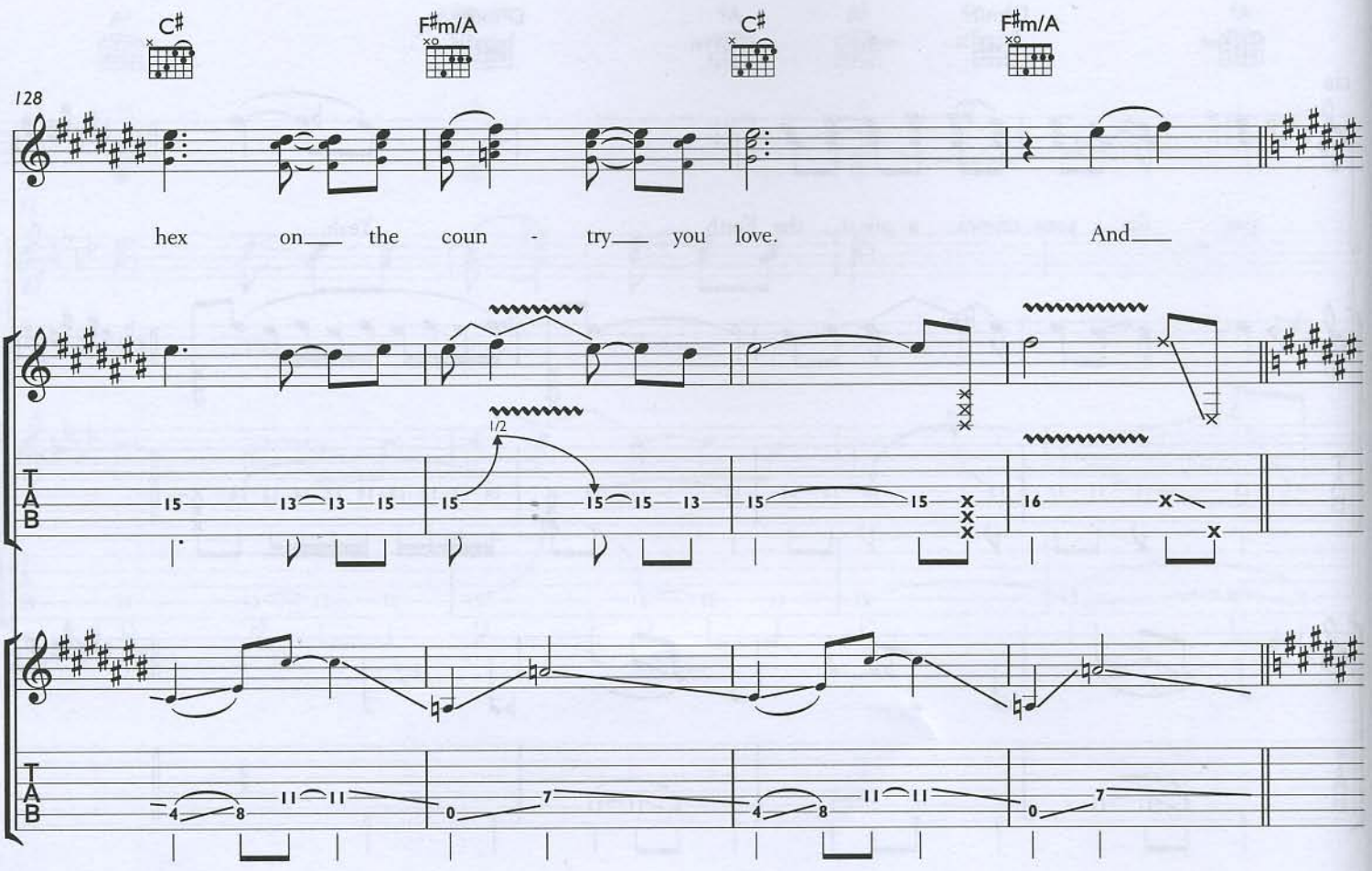

79
F
D♭aug
F
D♭aug
Synth. arr. Gtr. ad lib. arpeggio over chords
83
Electric Guitar (2°)
P.M.
overdrive
P.M.
Synth. Bass arr. Gtr.
1.
2.
F
B♭m/D♭
F
B♭m/D♭
87
Elec. Gtr. (2°)

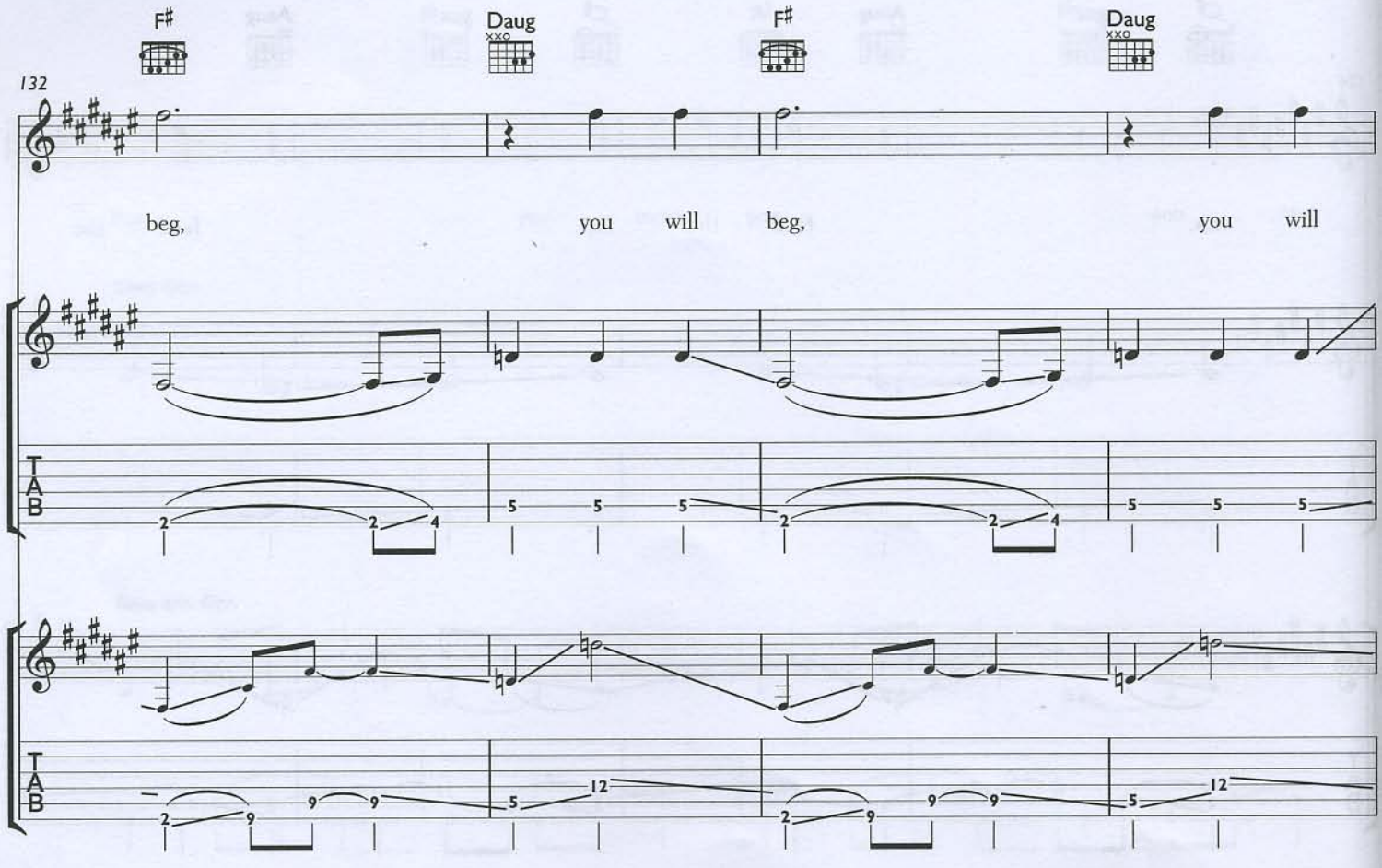

B♭
G♭aug
B♭
G♭aug
B♭
Bass arr. Gtr.
1fr
2fr
1fr
2fr
1fr
92
Elec. Gtr.
Synth. ad lib. arpeggios over chords
TAB
E♭m/G♭
B♭
E♭m/G♭
E♭
C♭aug
2fr
1fr
2fr
6fr
7fr
97
1/2
1/2
E♭
C♭aug
E♭
A♭m/C♭
E♭
A♭m/C♭
3fr
2fr
3fr
4fr
3fr
4fr
6fr
7fr
6fr
7fr
6fr
7fr
102
1/2
1/2
1/2
A♭
F♭aug
A♭
F♭aug
4fr
open
4fr
open
108
Death, you bring death and des -

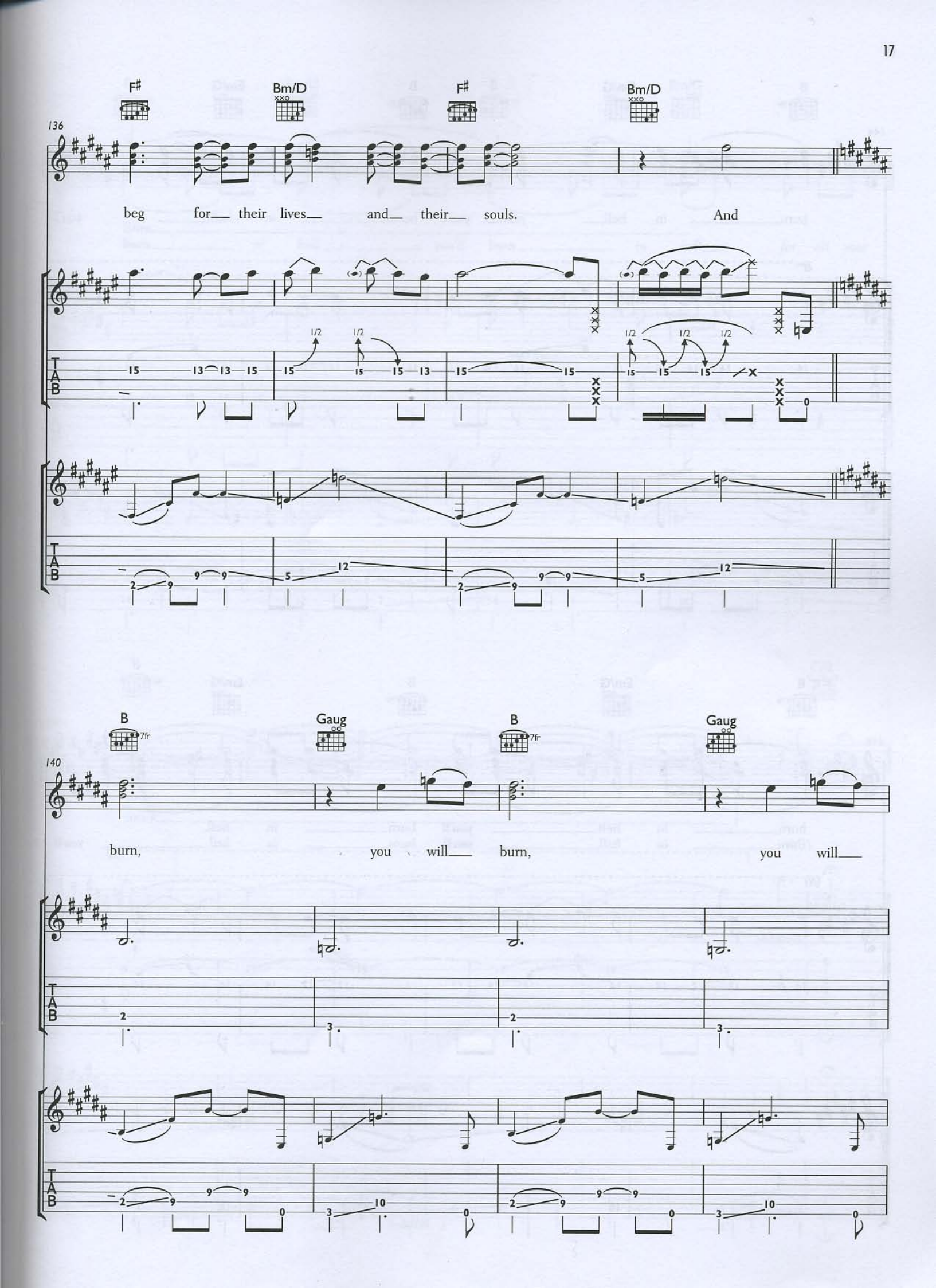

A♭
4fr
D♭m/F♭
5fr
A♭
4fr
4fr
7fr
4fr
112
- truc - tion to all that you touch.
1/2
TAB
15 13 13 15 15 15 15 13 15 15 X X

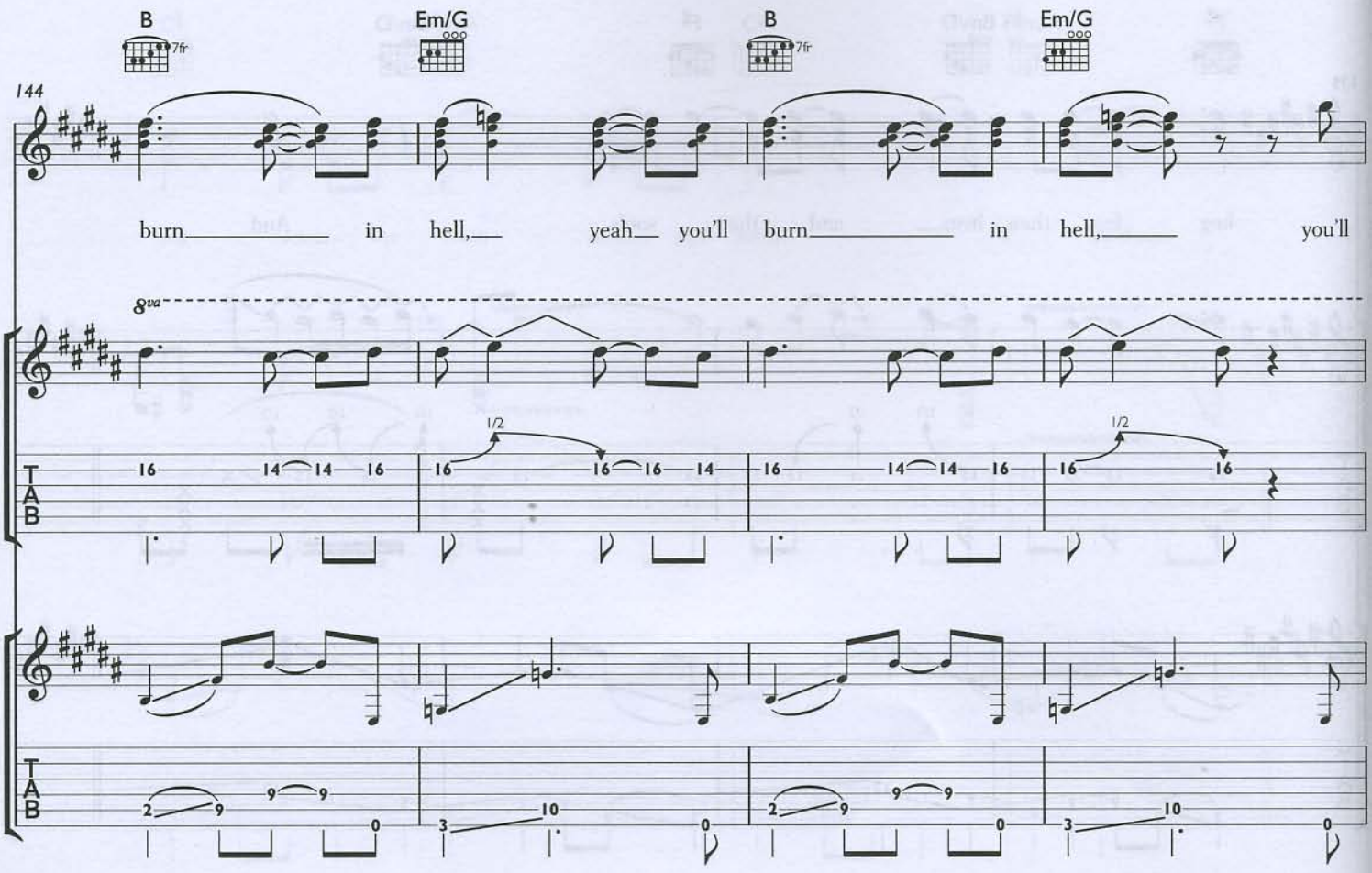

F♭aug
A♭
4fr
F♭aug
116
Pay, you must pay, you must
Elec. Gtr.
TAB
4 0 4 0
Bass arr. Gtr.
TAB
4 6 11 11 0 0 7 7 4 6 11 11 0 0 7 7

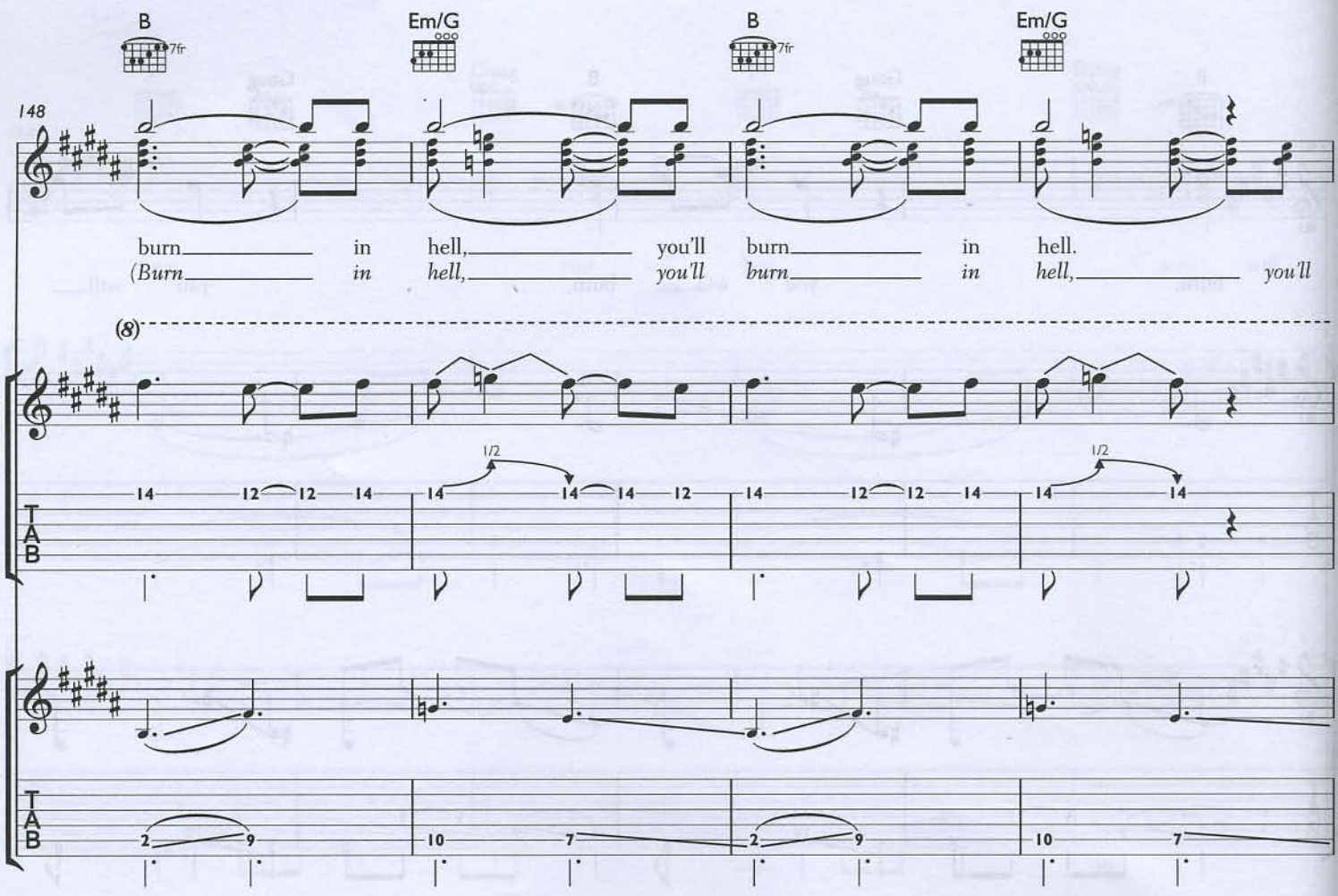

A♭
4fr
D♭m/F♭
5fr
A♭
4fr
D♭m/F♭
5fr
120
pay for your crimes a-gainst the Earth. Yeah,
1/2
TAB
C♯
Aaug
C♯
Aaug
124
hex, feed the hex, feed the
TAB

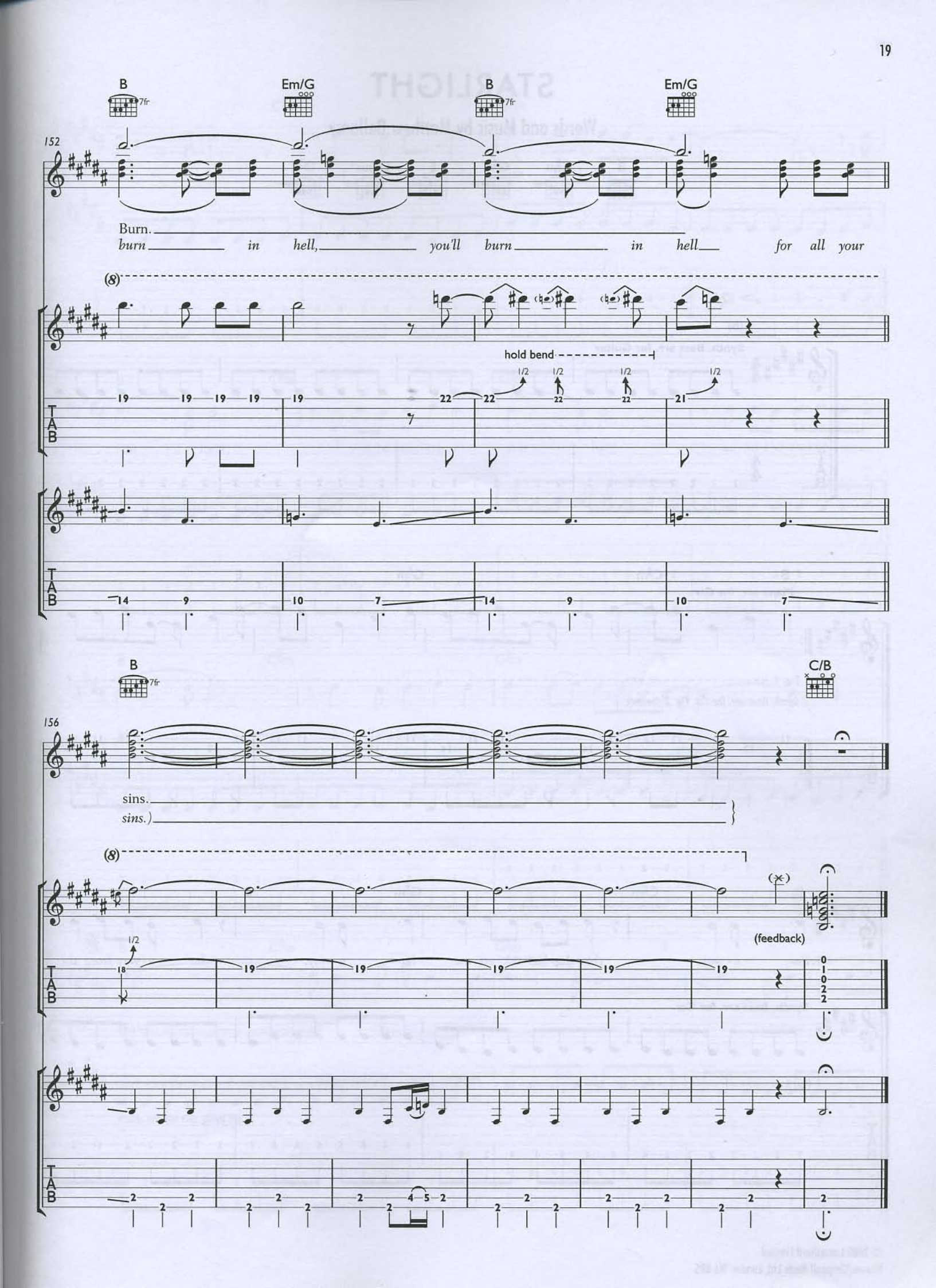

C♯
F♯m/A
C♯
F♯m/A
128
hex on the coun - try you love. And
1/2
TAB


F♯
Daug
F♯
Daug
132
beg, you will beg, you will
TAB


F♯
Bm/D
F♯
Bm/D
136
beg for their lives and their souls. And
1/2
B
Gaug
B
Gaug
7fr
140
burn, you will burn, you will

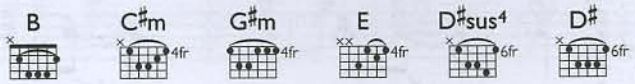

B
7fr
Em/G
B
7fr
Em/G
144
burn in hell, yeah you'll burn in hell, you'll
8va
1/2
1/2
TAB


B
7fr
Em/G
B
7fr
Em/G
148
burn in hell, you'll burn in hell.
(Burn in hell, you'll burn in hell, you'll
(8)
1/2
1/2
TAB


B
7fr
Em/G
B
7fr
Em/G
152
Burn.
burn in hell, you'll burn in hell for all your
(8)
hold bend
1/2
1/2
1/2
1/2
19 19 19 19 19 22 22 22 22 21
TAB
14 9 10 7 14 9 10 7
B
7fr
C/B
156
sins.
sins.)
(8)
(feedback)
1/2
18 19 19 19 19 19
0 1 0 2 2
TAB
2 2 2 2 2 2 2 4 5 2 2 2 2 2 2 2

STARLIGHT

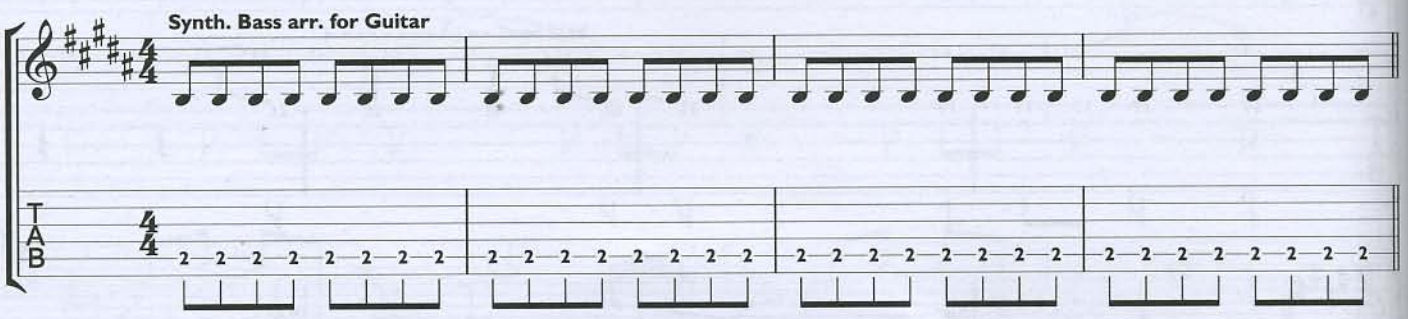
Words and Music by Matthew Bellamy



♩ = 121

(B)

Synth. Bass arr. for Guitar



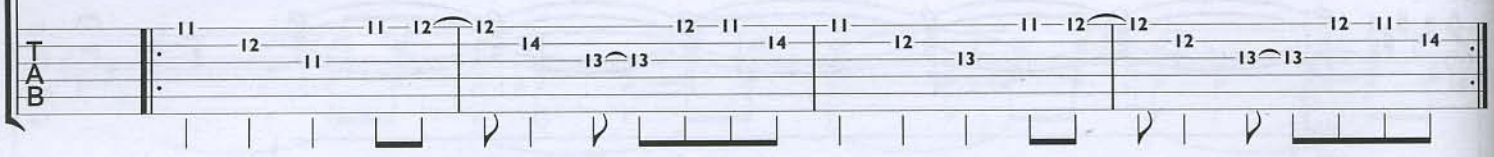
B C♯m G♯m E

Piano arr. for Gtr.

5

Fig. 1

Synth. Bass arr. for Gtr. Fig. 2 (below)



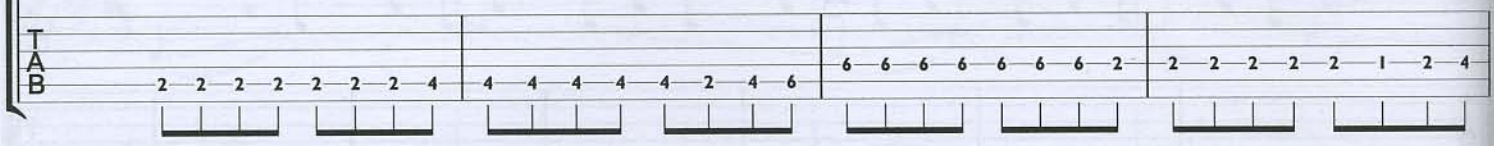
9

B C♯m G♯m E

1. Far a-way, this ship has tak-en me far a-way, far a-way from the

Synth. Bass arr. for Gtr.

Fig. 2



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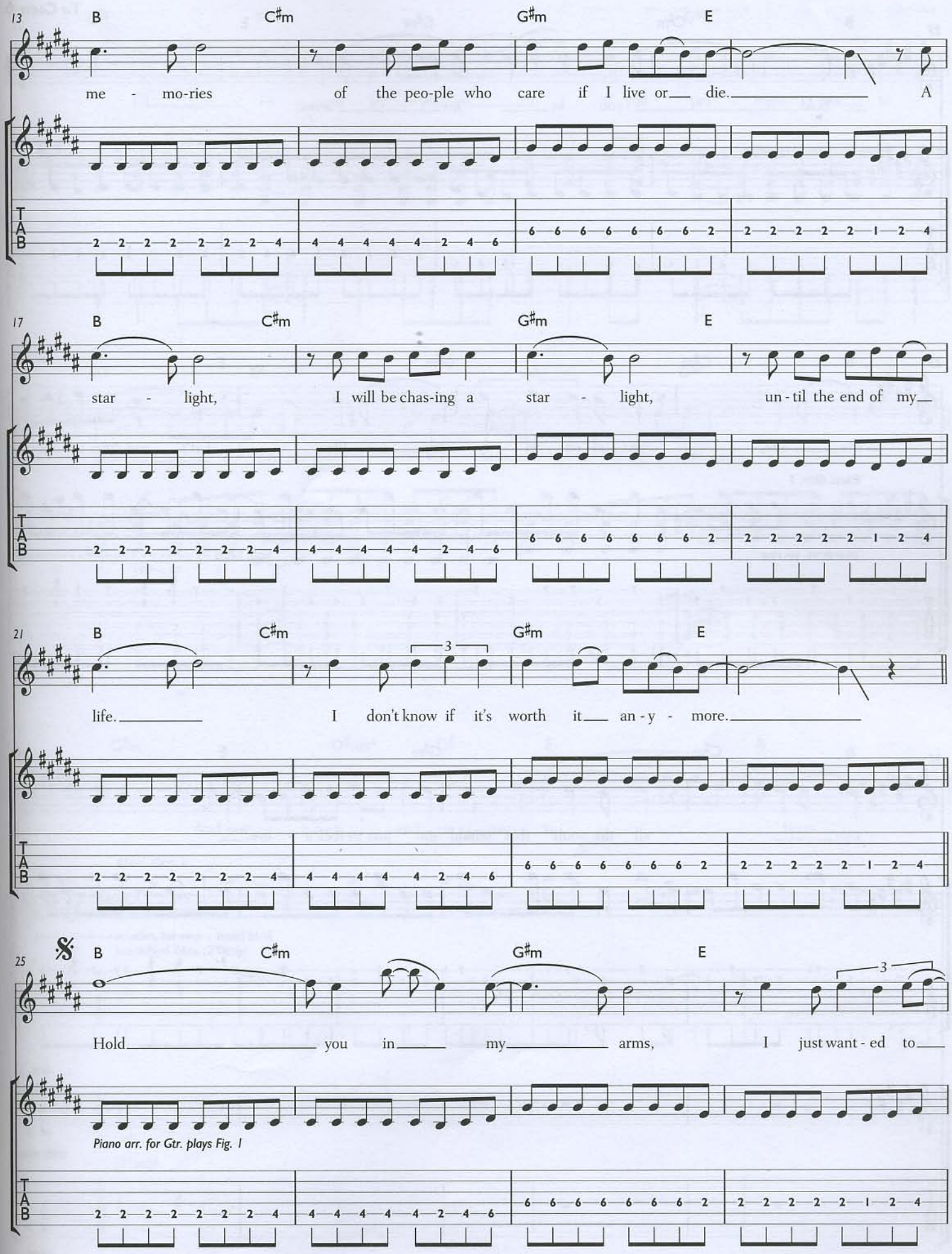
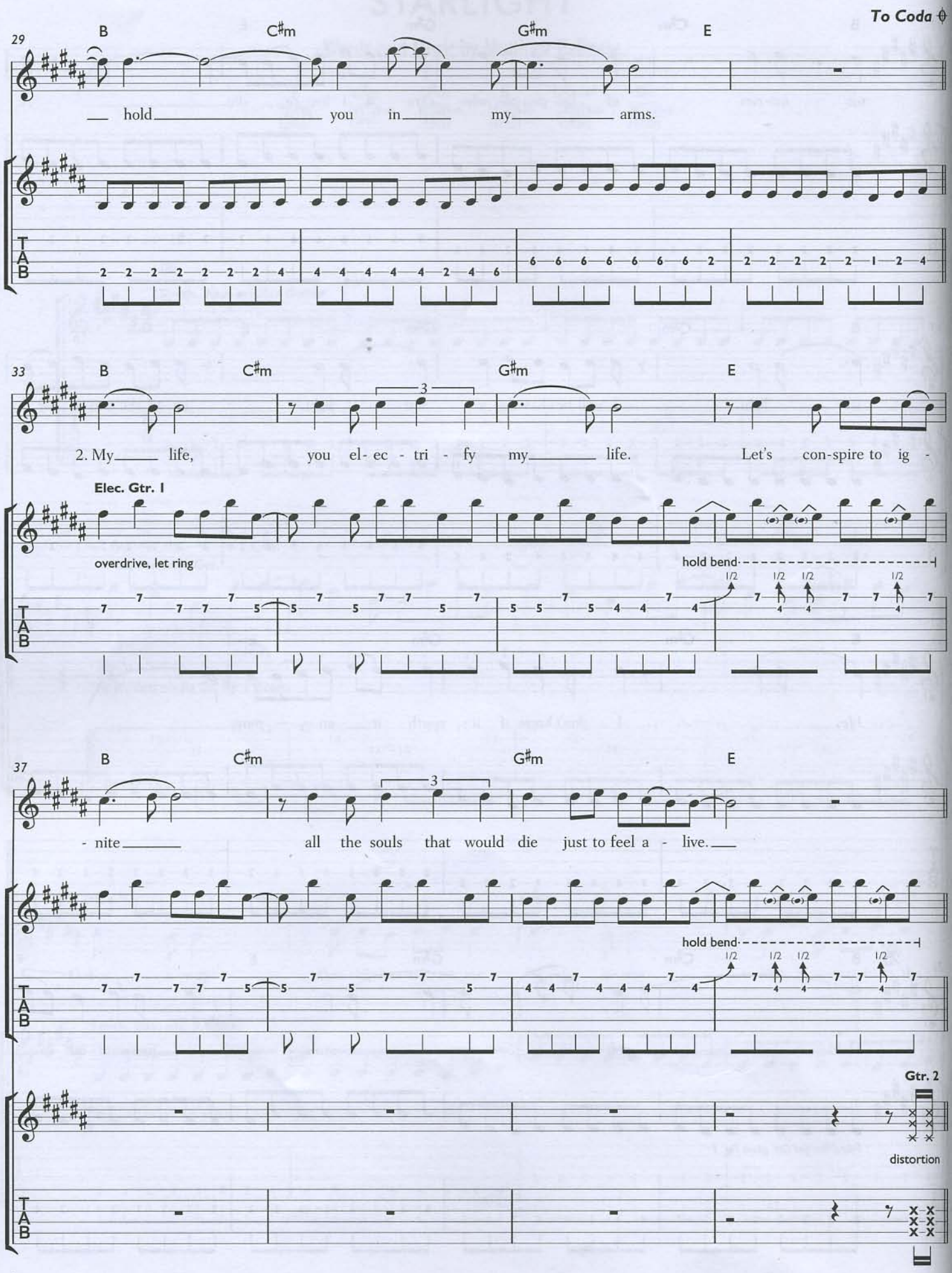
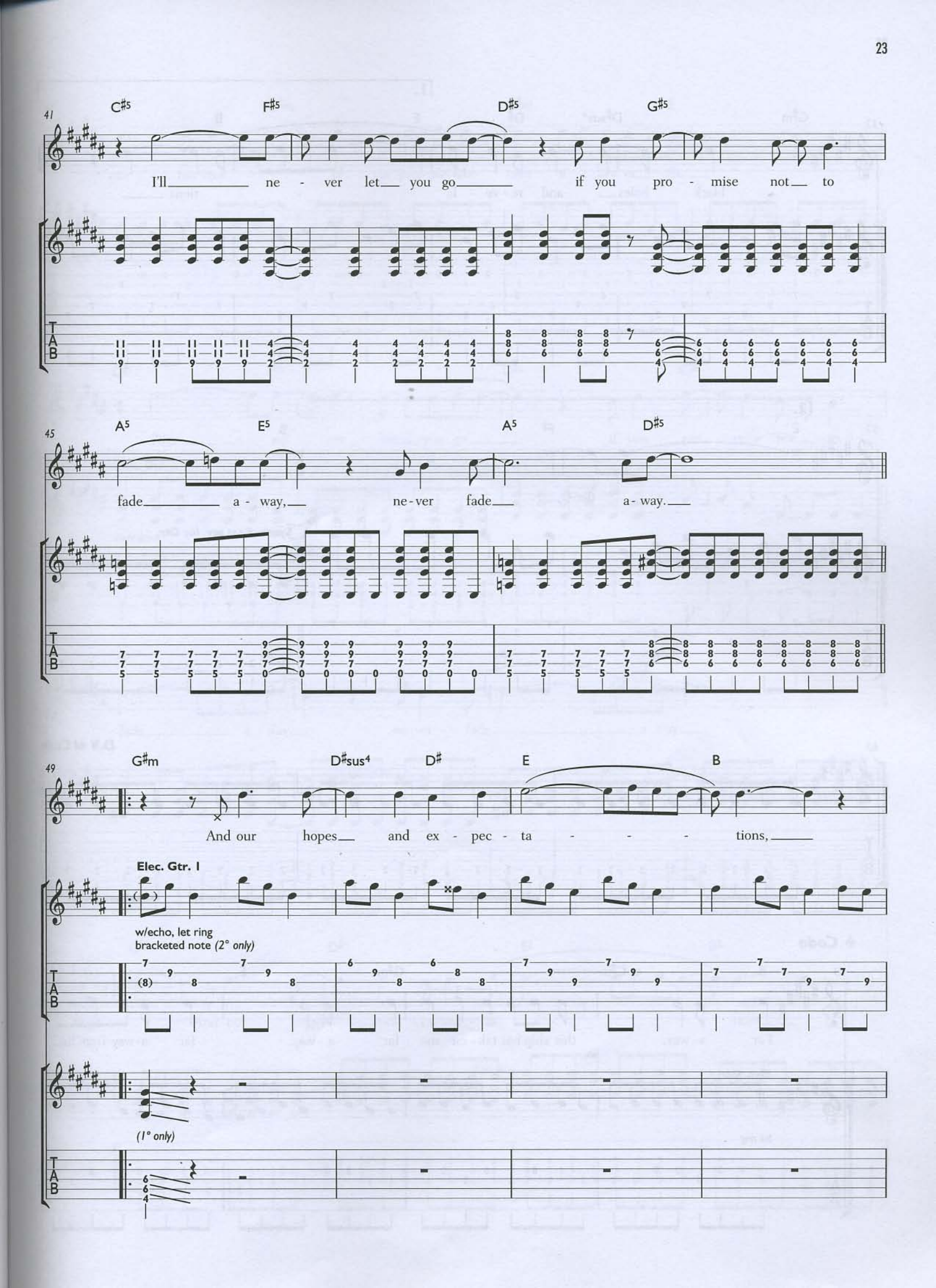
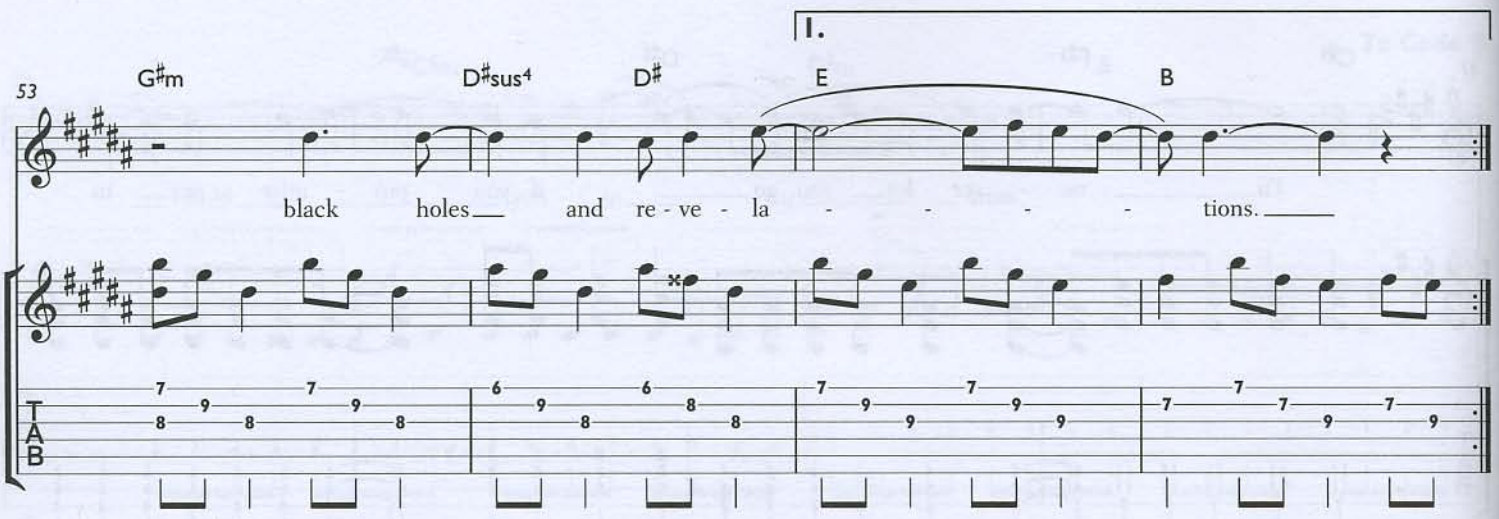
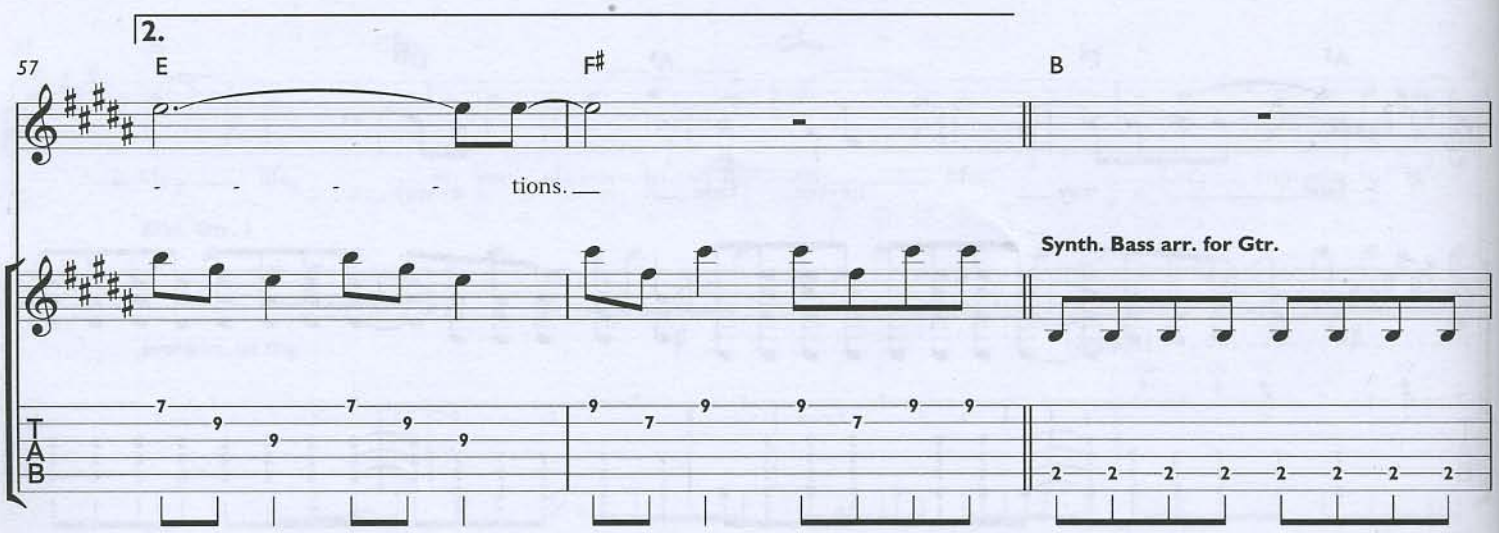
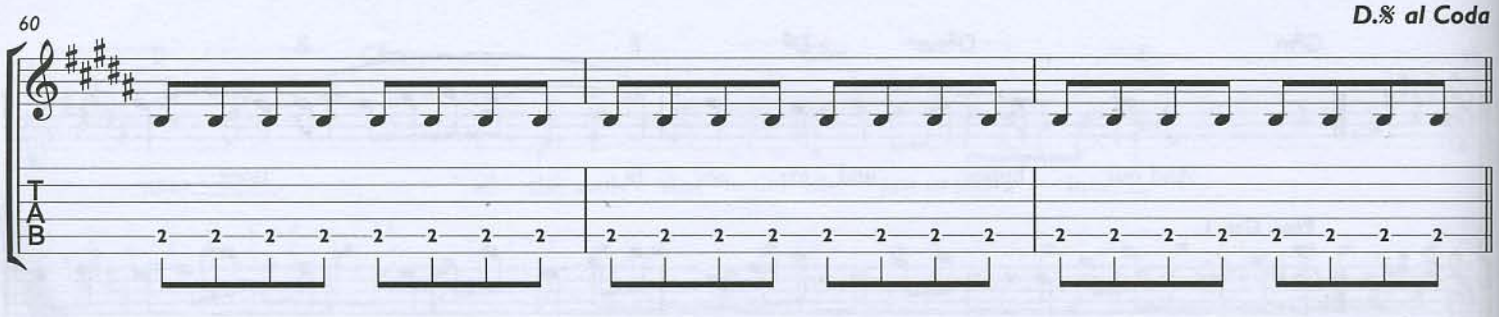

13
B C♯m G♯m E
me - mo-ries of the peo-ple who care if I live or die. A
17
B C♯m G♯m E
star - light, I will be chas-ing a star - light, un-til the end of my
21
B C♯m G♯m E
life. I don't know if it's worth it an-y - more.
25
B C♯m G♯m E
Hold you in my arms, I just want-ed to
Piano arr. for Gtr. plays Fig. 1
TAB

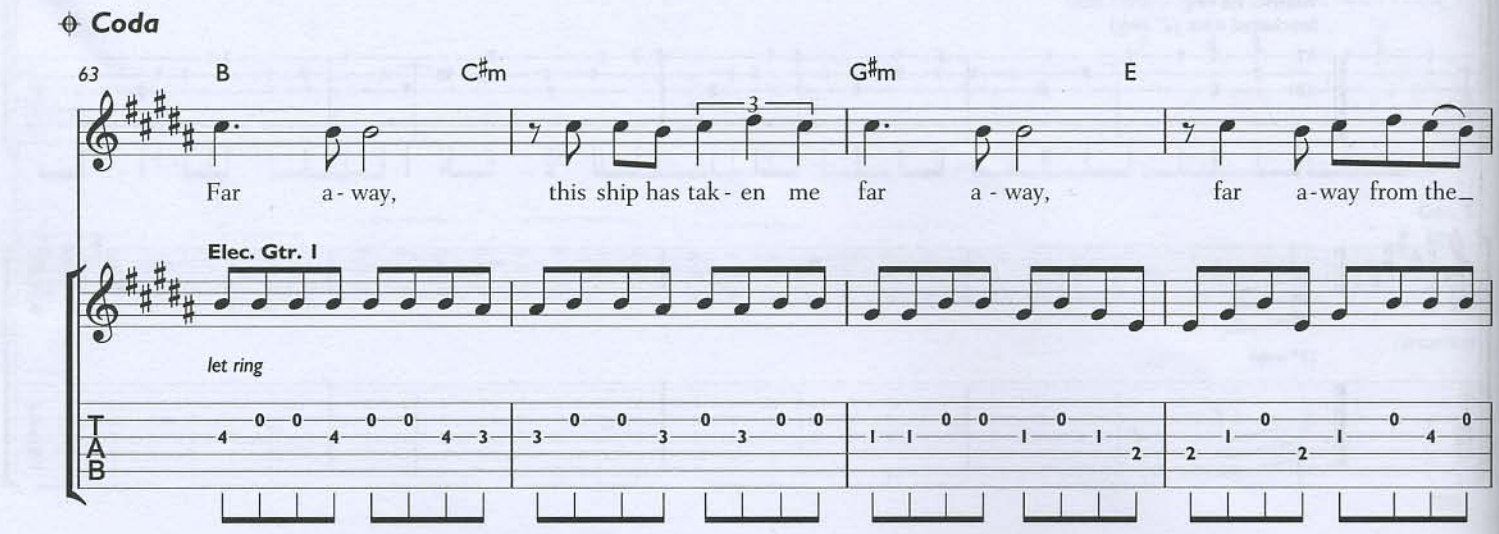

To Coda
29
B
C♯m
G♯m
E
hold you in my arms.
33
B
C♯m
G♯m
E
2. My life, you el- ec - tri - fy my life. Let's con-spire to ig -
Elec. Gtr. 1
overdrive, let ring
hold bend
37
B
C♯m
G♯m
E
- nite all the souls that would die just to feel a - live.
hold bend
Gtr. 2
distortion
TAB

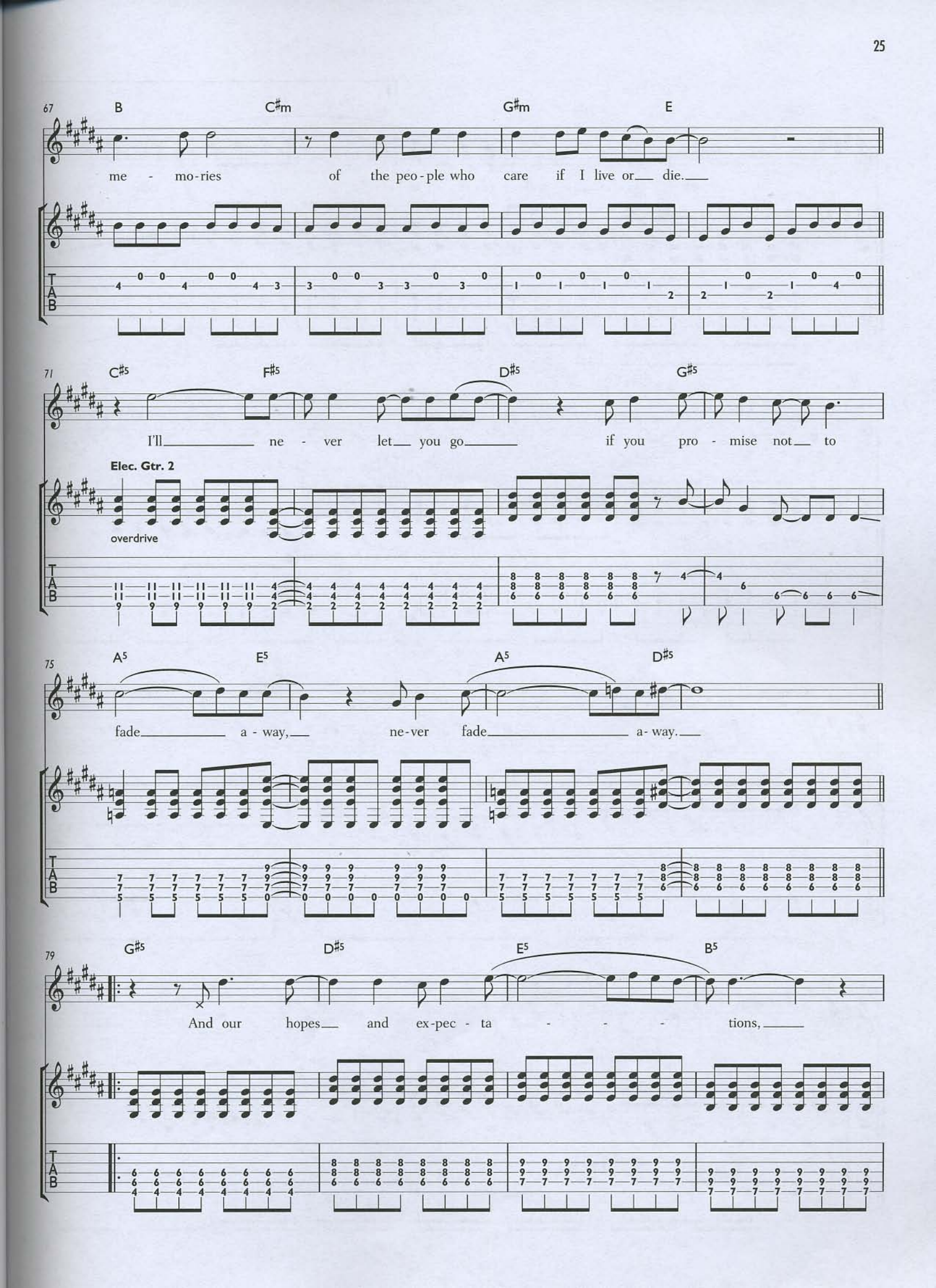

41
C#5
F#5
D#5
G#5
I'll ne - ver let you go if you pro - mise not to
45
A5
E5
A5
D#5
fade a - way, ne - ver fade a - way.
49
G#m
D#sus4
D#
E
B
And our hopes and ex - pec - ta - - - tions,
Elec. Gtr. I
w/echo, let ring
bracketed note (2° only)
(1° only)
TAB

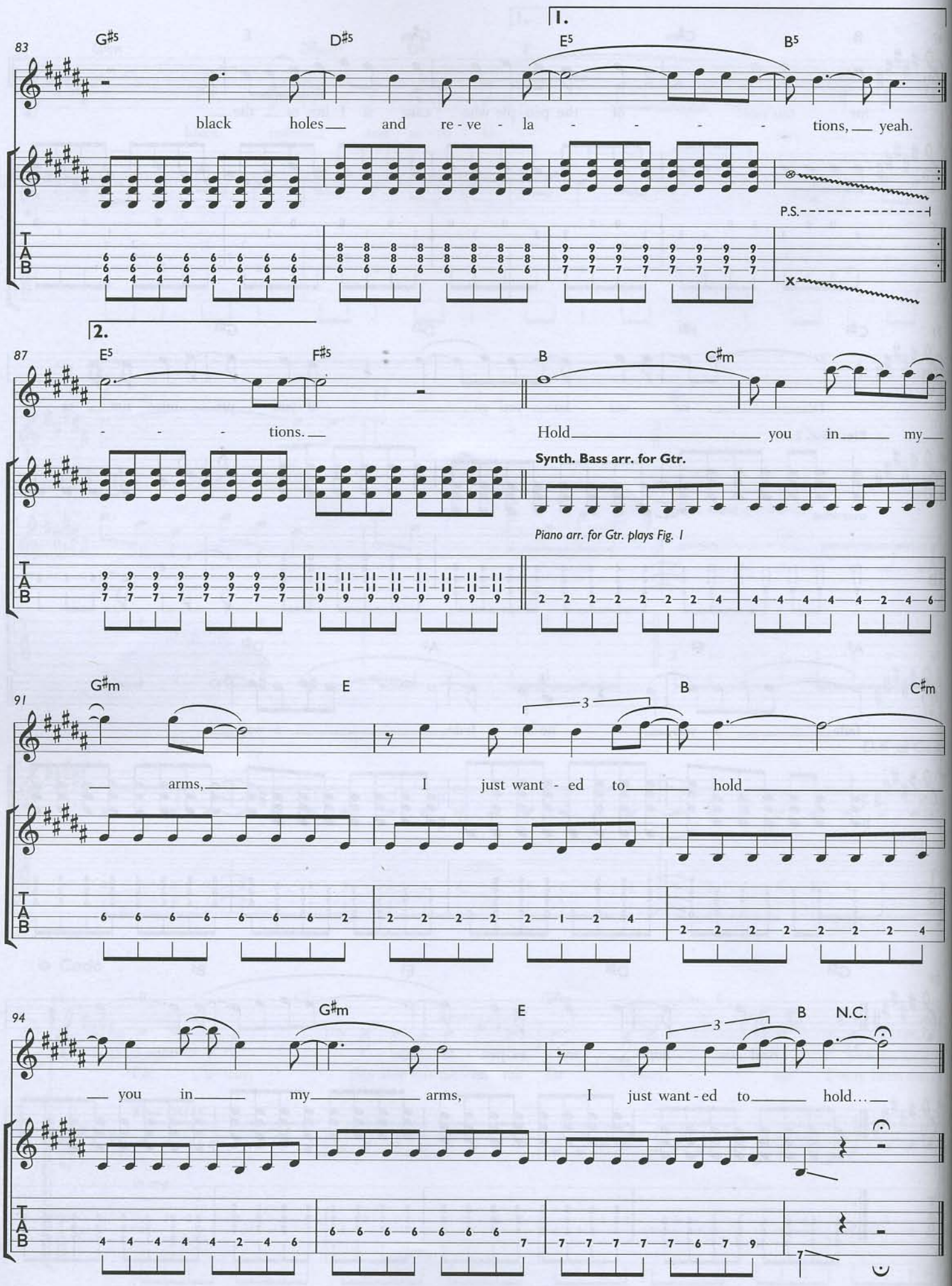

1.
53
G♯m
D♯sus4
D♯
E
B
black holes and re - ve - la - - - - tions.
TAB

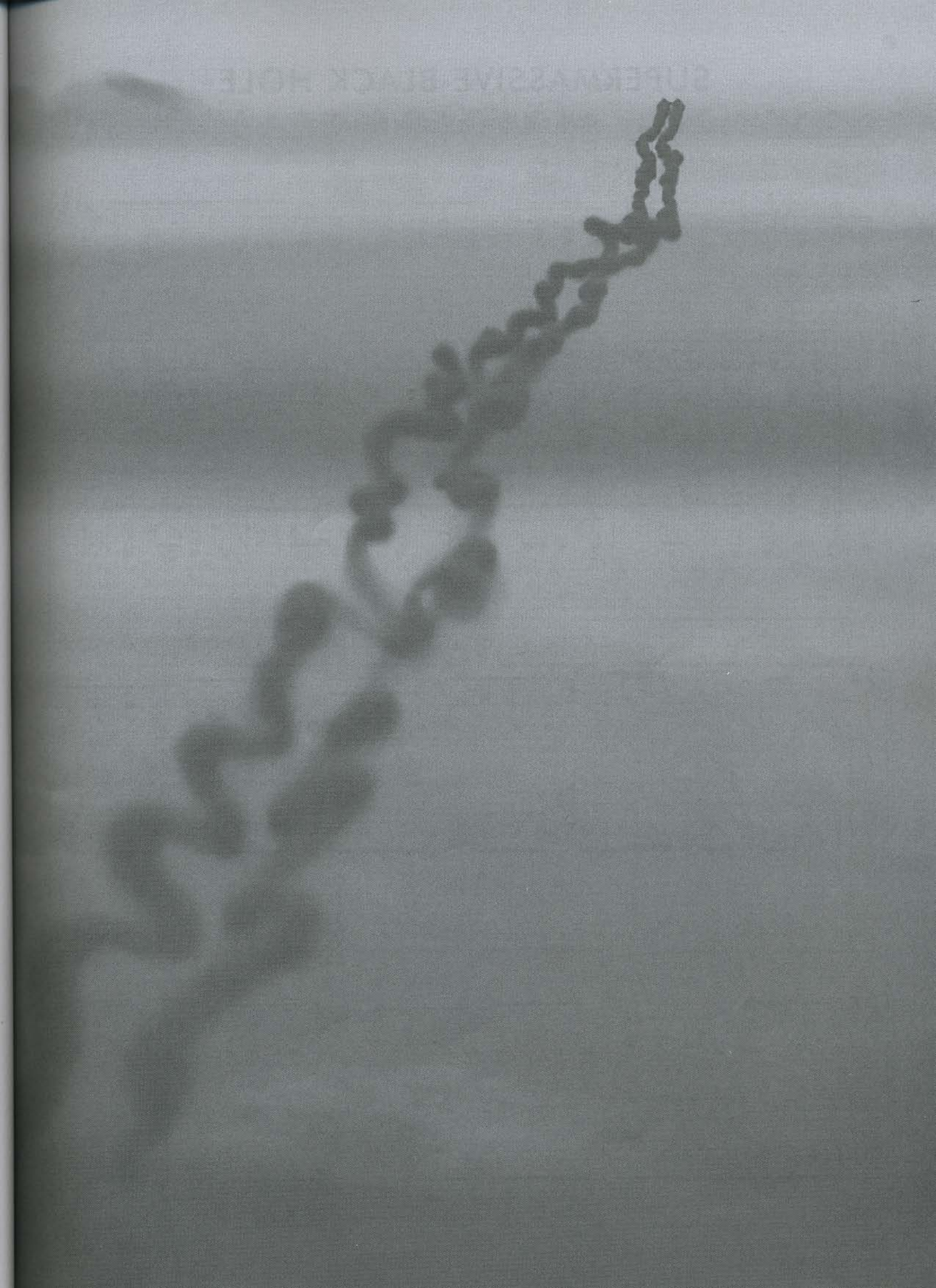

2.
57
E
F♯
B
- - - - tions.
Synth. Bass arr. for Gtr.
TAB


60
D.𝄋 al Coda
TAB


Coda
63
B
C♯m
G♯m
E
Far a - way, this ship has tak - en me far a - way, far a-way from the
Elec. Gtr. 1
let ring
TAB

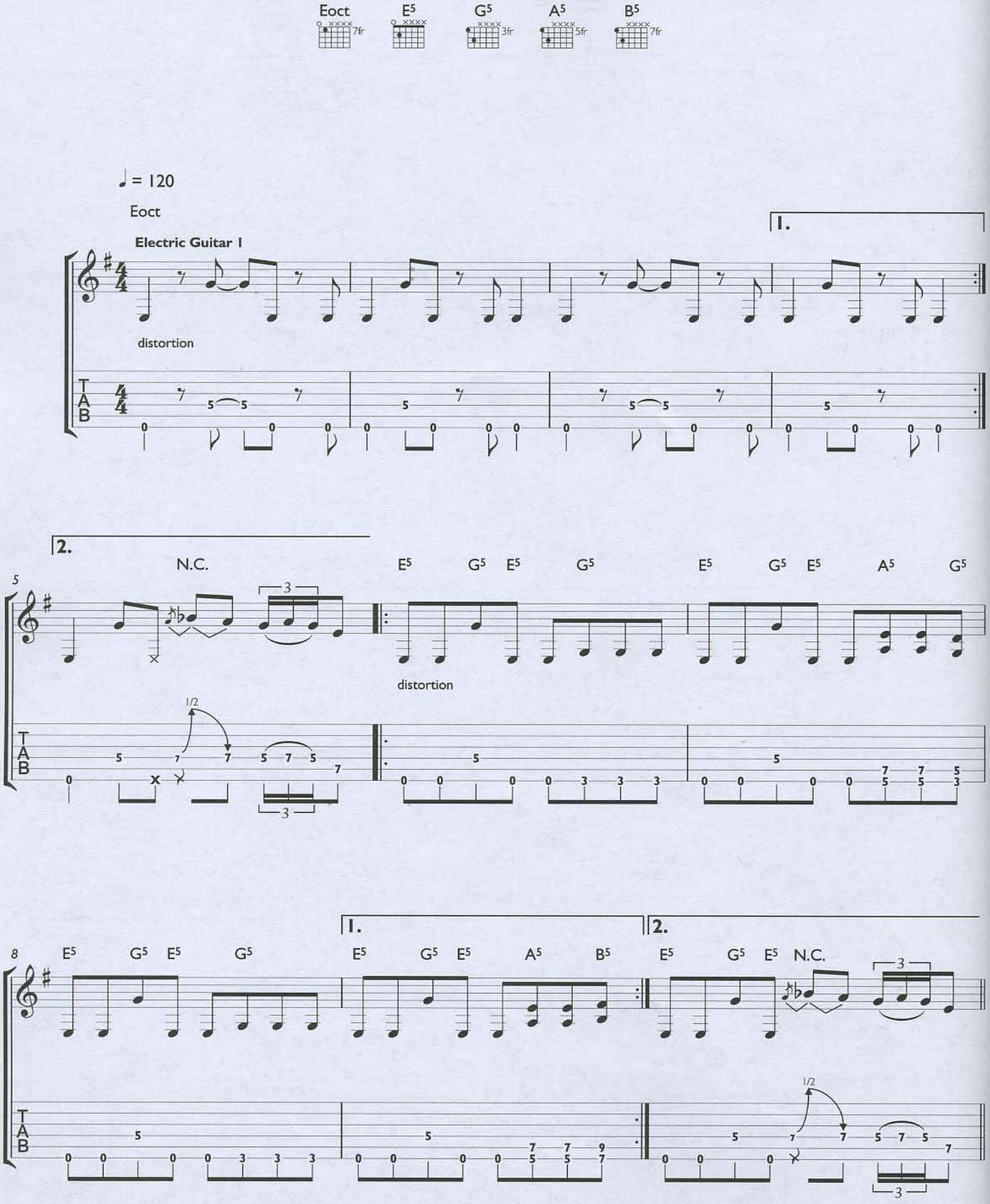

67
B
C#m
G#m
E
me - mo-ries of the peo-ple who care if I live or die.
71
C#5
F#5
D#5
G#5
I'll ne - ver let you go if you pro - mise not to
Elec. Gtr. 2
overdrive
75
A5
E5
A5
D#5
fade a - way, ne-ver fade a- way.
79
G#5
D#5
E5
B5
And our hopes and ex-pec - ta - - - tions,


83
G#5
D#5
1.
E5
B5
black holes and re - ve - la - - - - tions, yeah.
P.S.
87
2.
E5
F#5
B
C#m
- - - tions.
Hold you in my
Synth. Bass arr. for Gtr.
Piano arr. for Gtr. plays Fig. 1
91
G#m
E
B
C#m
arms, I just want - ed to hold
94
G#m
E
B
N.C.
you in my arms, I just want - ed to hold...



SUPERMASSIVE BLACK HOLE

Words and Music by Matthew Bellamy



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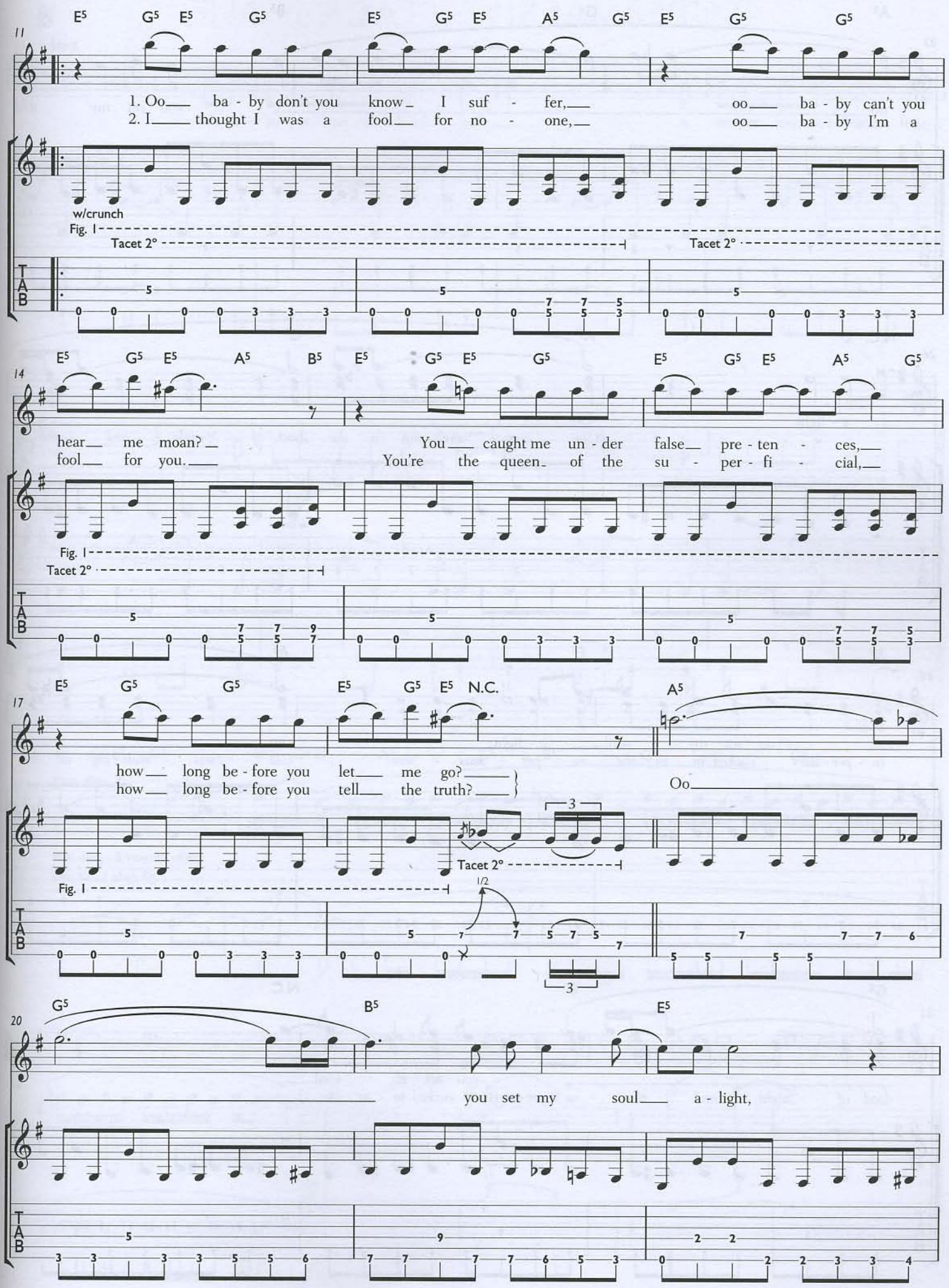
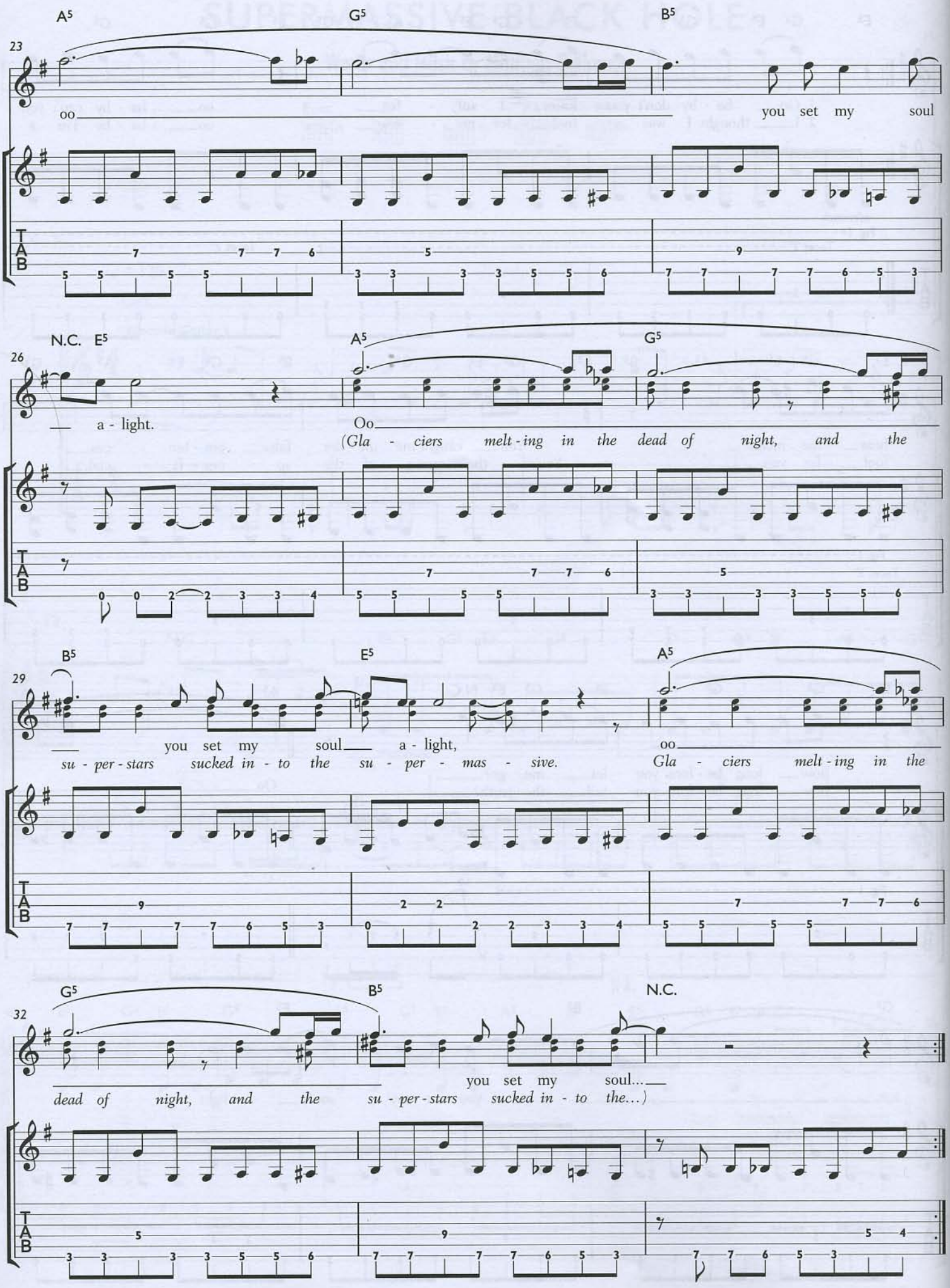
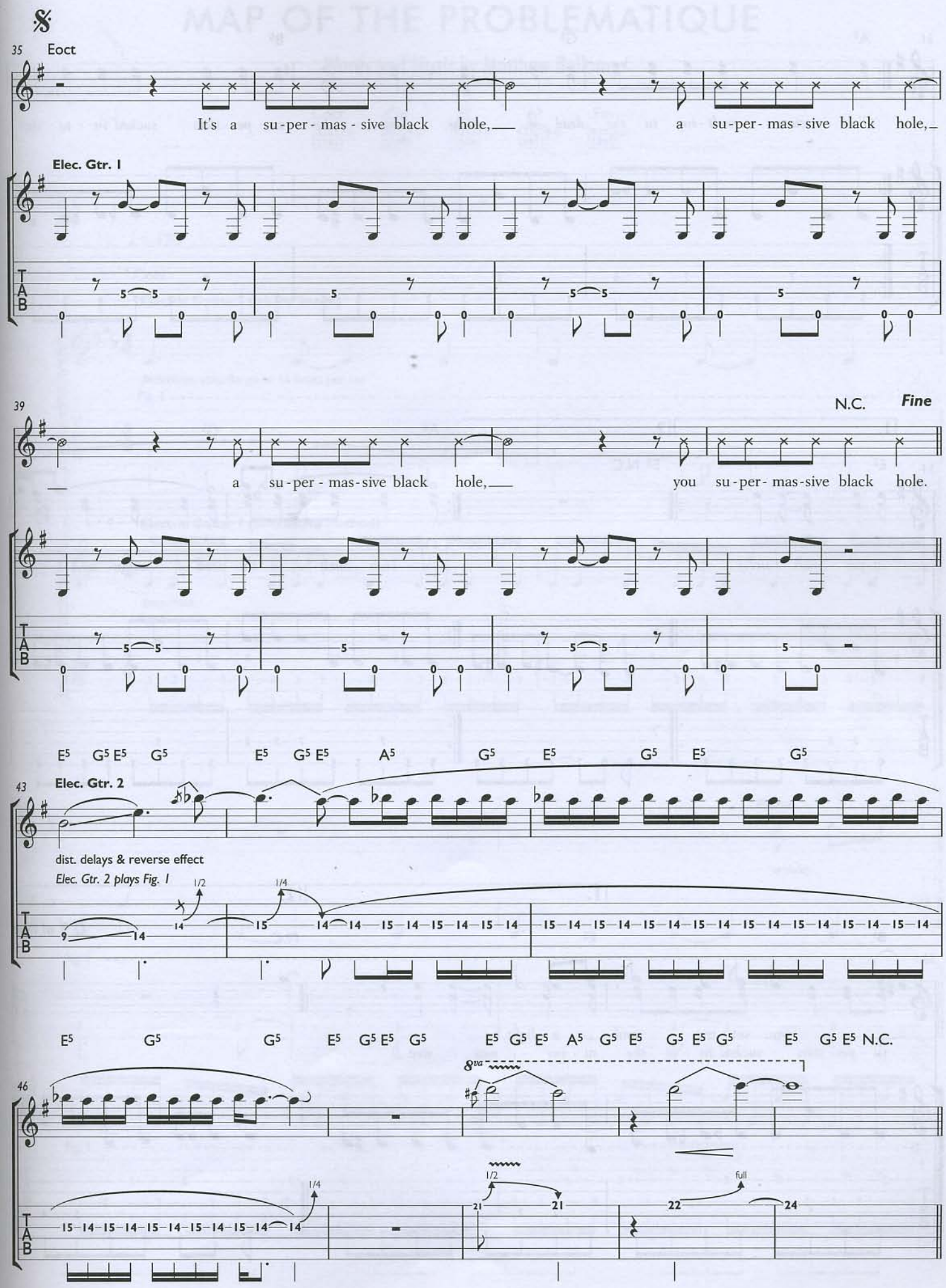
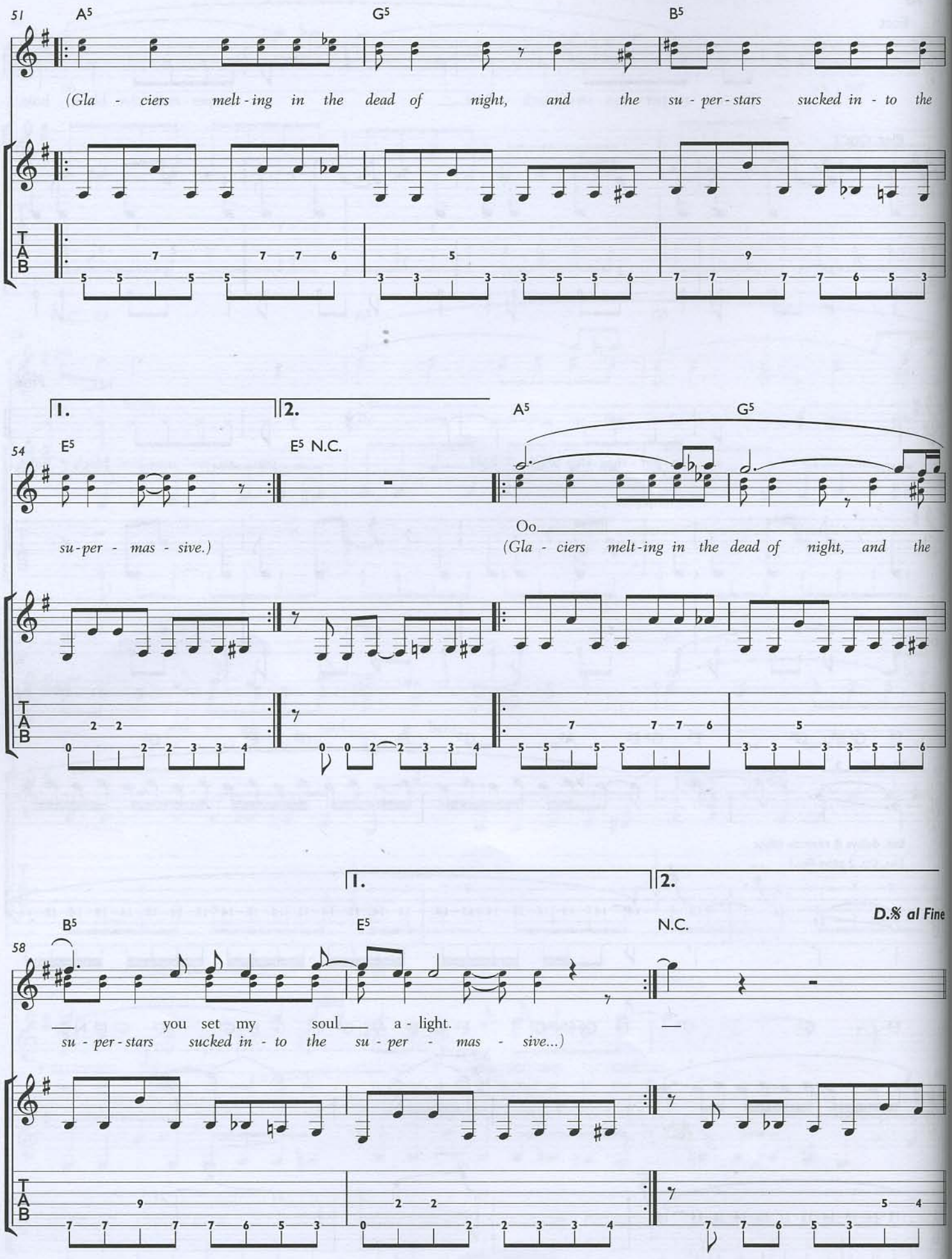

11
E5 G5 E5 G5 E5 G5 E5 A5 G5 E5 G5 G5
1. Oo ba - by don't you know I suf - fer, oo ba - by can't you
2. I thought I was a fool for no - one, oo ba - by I'm a
w/crunch
Fig. 1
Tacet 2°
Tacet 2°
14
E5 G5 E5 A5 B5 E5 G5 E5 G5 E5 G5 E5 A5 G5
hear me moan? You caught me un - der false pre - ten - ces,
fool for you. You're the queen of the su - per - fi - cial,
Fig. 1
Tacet 2°
17
E5 G5 G5 E5 G5 E5 N.C. A5
how long be - fore you let me go?
how long be - fore you tell the truth?
Oo
Tacet 2°
Fig. 1
1/2
20
G5 B5 E5
you set my soul a - light,

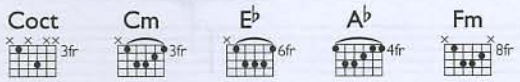

A5 G5 B5
23
oo you set my soul
N.C. E5 A5 G5
26
a - light. Oo
(Gla - ciers melt - ing in the dead of night, and the
B5 E5 A5
29
you set my soul a - light, oo
su - per - stars sucked in - to the su - per - mas - sive. Gla - ciers melt - ing in the
G5 B5 N.C.
32
you set my soul...
dead of night, and the su - per - stars sucked in - to the...)
TAB


35
Eoct
It's a su-per- mas - sive black hole, a su-per- mas - sive black hole,
Elec. Gtr. 1
39
N.C.
Fine
a su-per - mas-sive black hole, you su-per- mas-sive black hole.
E5 G5 E5 G5 E5 G5 E5 A5 G5 E5 G5 E5 G5
43
Elec. Gtr. 2
dist. delays & reverse effect
Elec. Gtr. 2 plays Fig. 1
E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 A5 G5 E5 G5 E5 G5 E5 G5 E5 N.C.
46
8va
full


51
A5
G5
B5
(Gla - ciers melt - ing in the dead of night, and the su - per - stars sucked in - to the
TAB
54
1.
2.
E5
E5 N.C.
A5
G5
su - per - mas - sive.)
Oo
(Gla - ciers melt - ing in the dead of night, and the
58
1.
2.
B5
E5
N.C.
D.𝄋 al Fine
you set my soul a - light.
su - per - stars sucked in - to the su - per - mas - sive...)

MAP OF THE PROBLEMATIQUE

Words and Music by Matthew Bellamy



♩ = 130

Coct

Electric Guitar 1 (w/step flange)

distortion, step-flange at 16 beats per bar

Fig. 1

Electric Guitar 1 (alternative method)

distortion

Fig. 1

3

Piano

w/delay

Fig. 1

Fig. 1

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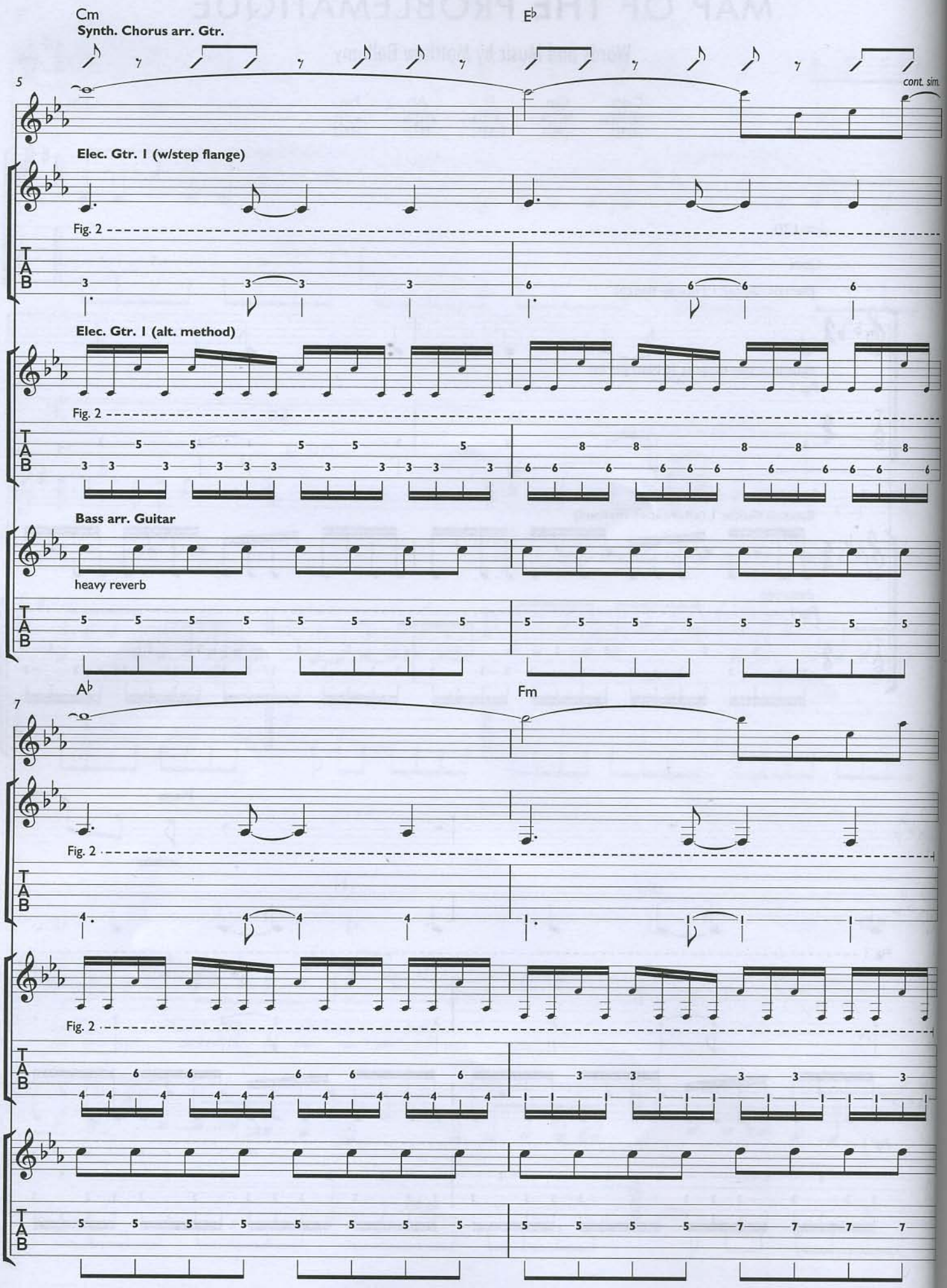
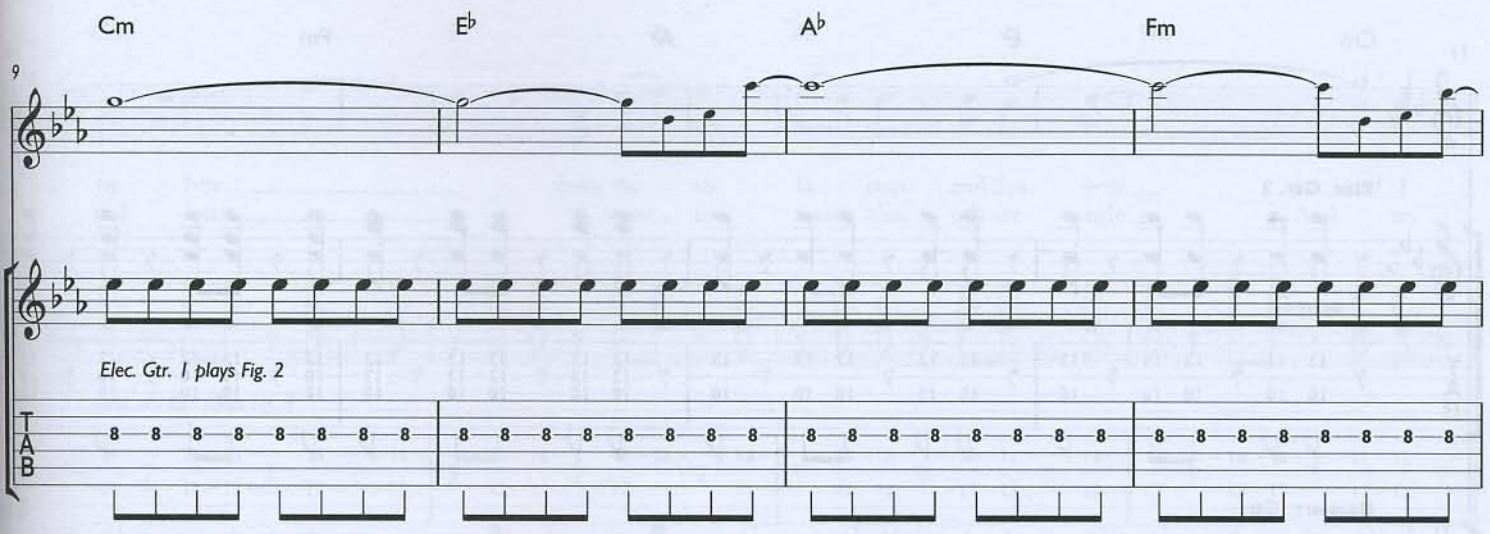
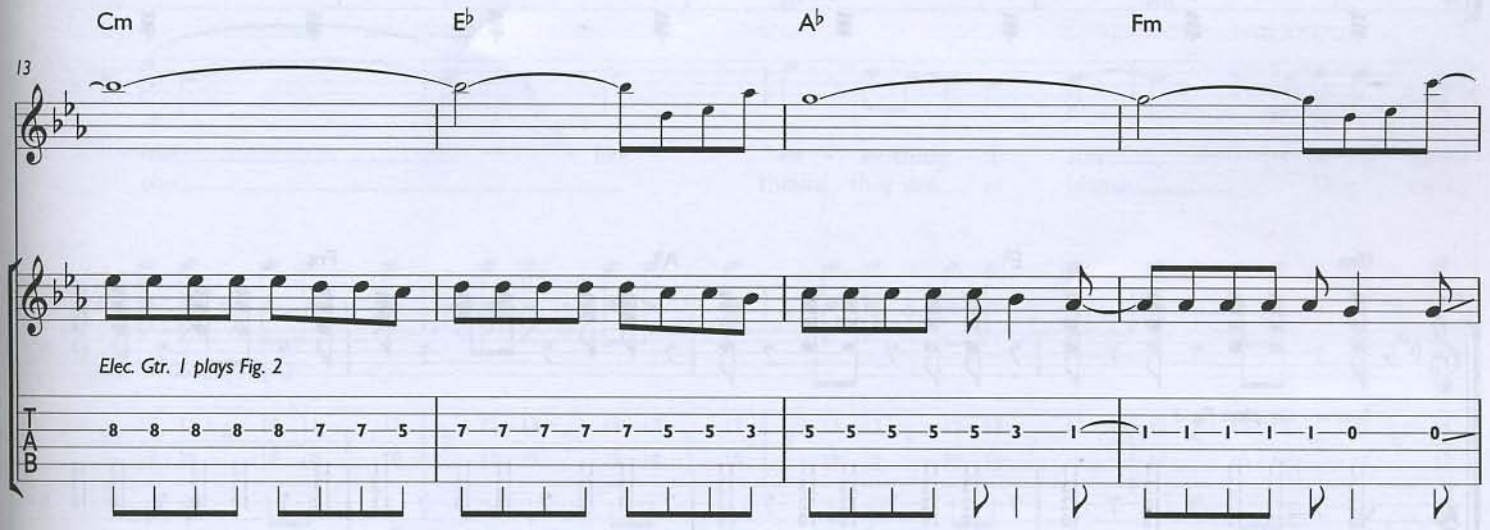
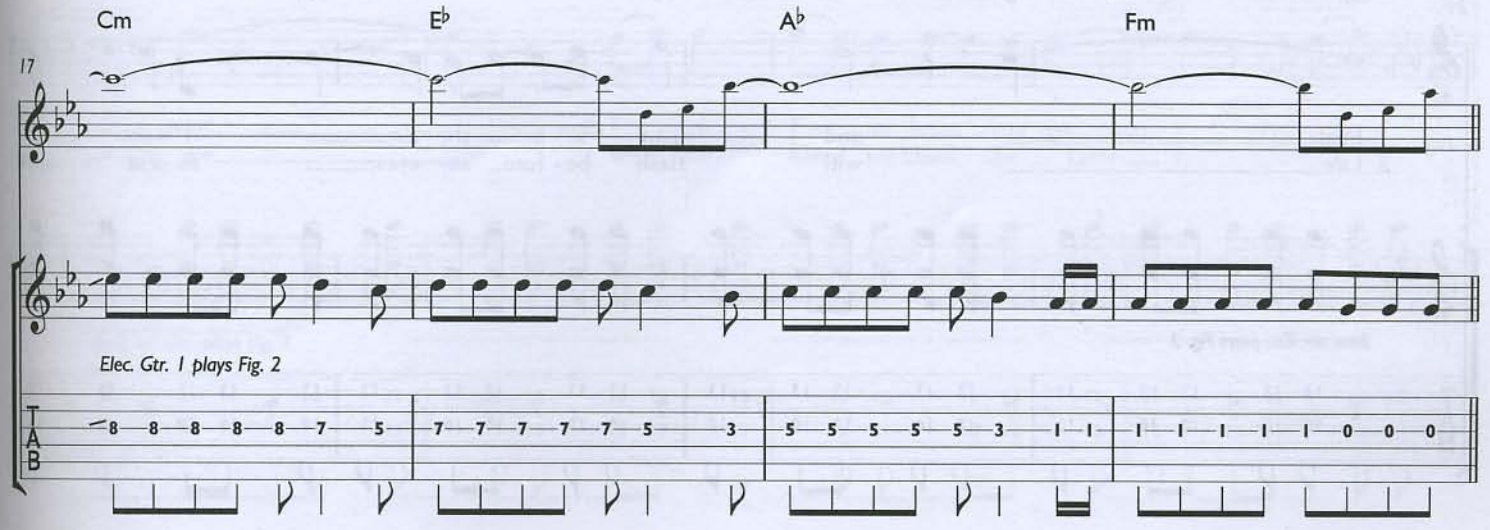
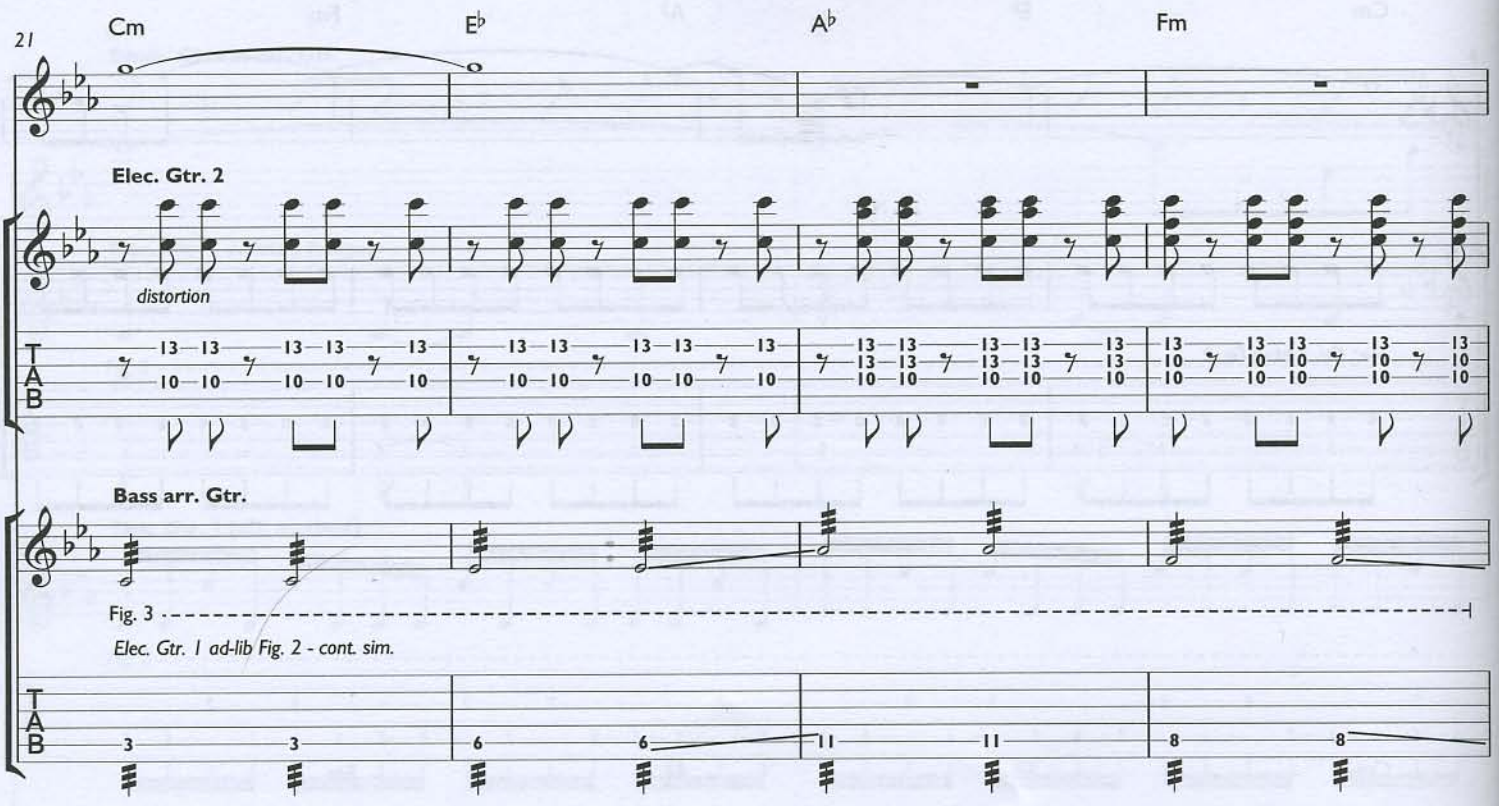
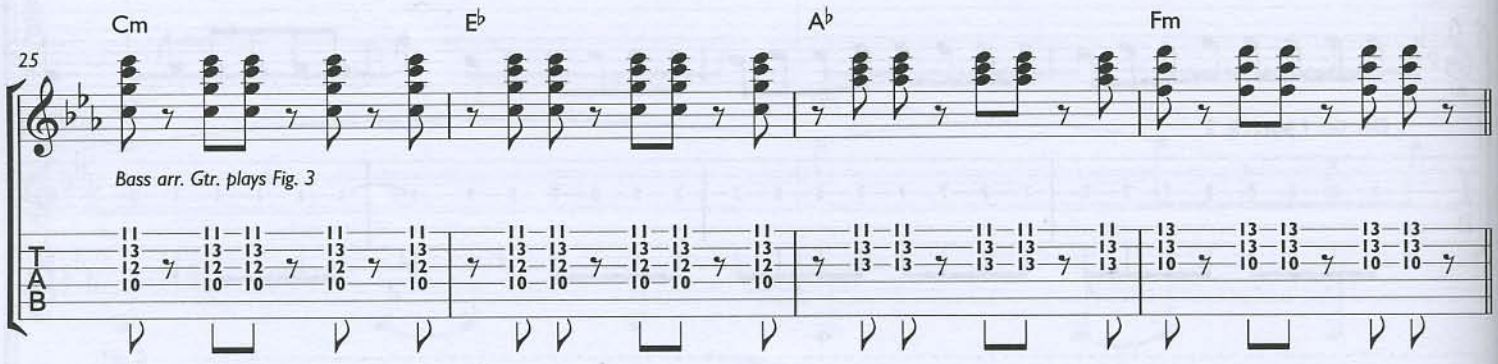

Cm
Synth. Chorus arr. Gtr.
E♭
5
cont. sim.
Elec. Gtr. 1 (w/step flange)
Fig. 2
Elec. Gtr. 1 (alt. method)
Fig. 2
Bass arr. Guitar
heavy reverb
A♭
Fm
7
Fig. 2
Fig. 2

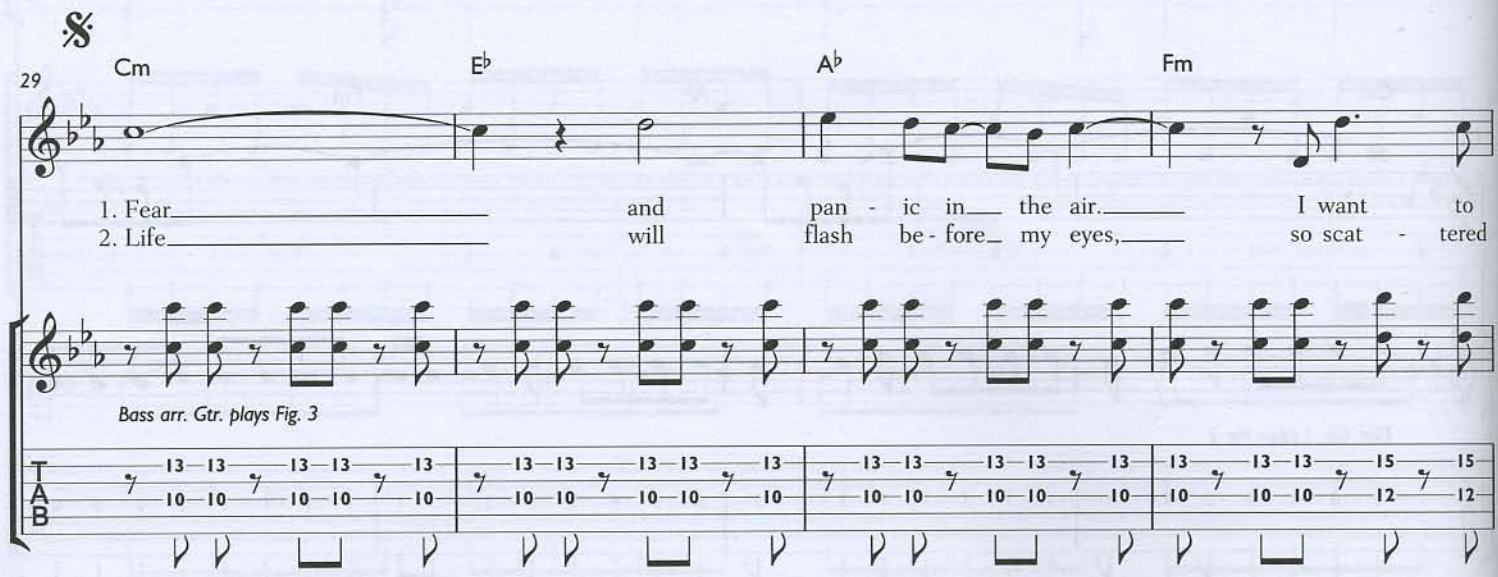

Cm
E♭
A♭
Fm
9
Elec. Gtr. 1 plays Fig. 2
TAB
8 8 8 8 8 8 8 8
8 8 8 8 8 8 8 8
8 8 8 8 8 8 8 8
8 8 8 8 8 8 8 8

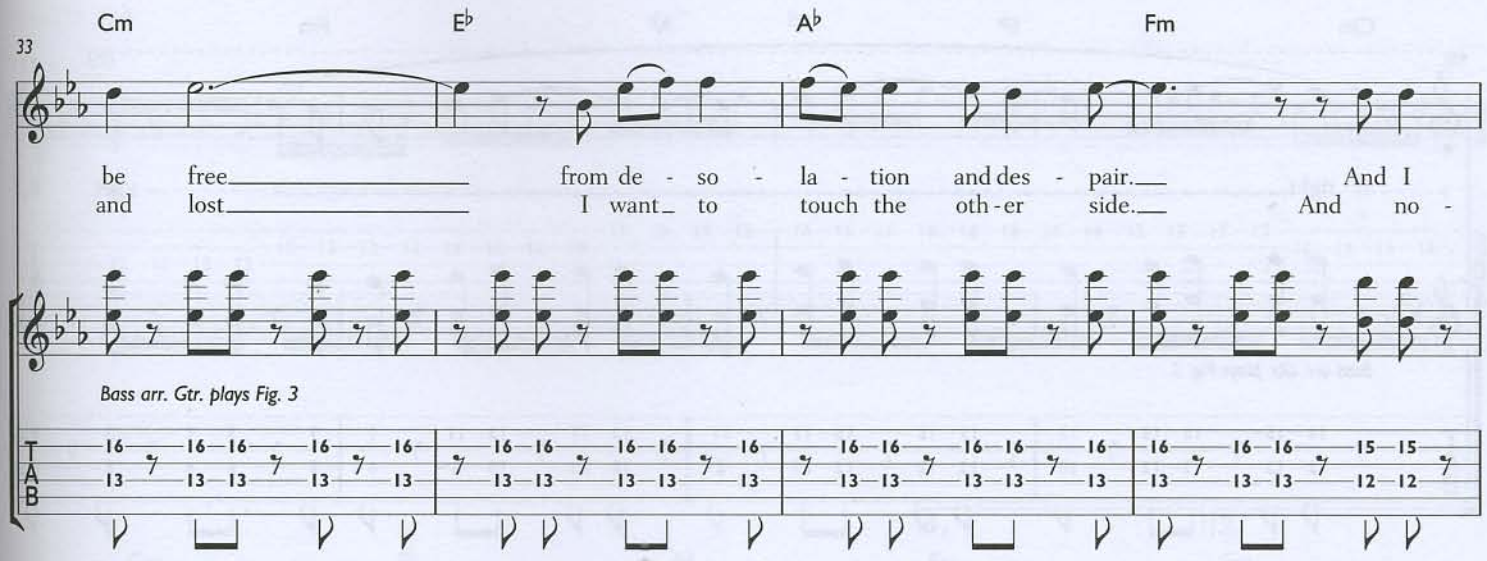

Cm
E♭
A♭
Fm
13
Elec. Gtr. 1 plays Fig. 2
TAB
8 8 8 8 8 7 7 5
7 7 7 7 7 5 5 3
5 5 5 5 5 3 1
1 1 1 1 1 0 0

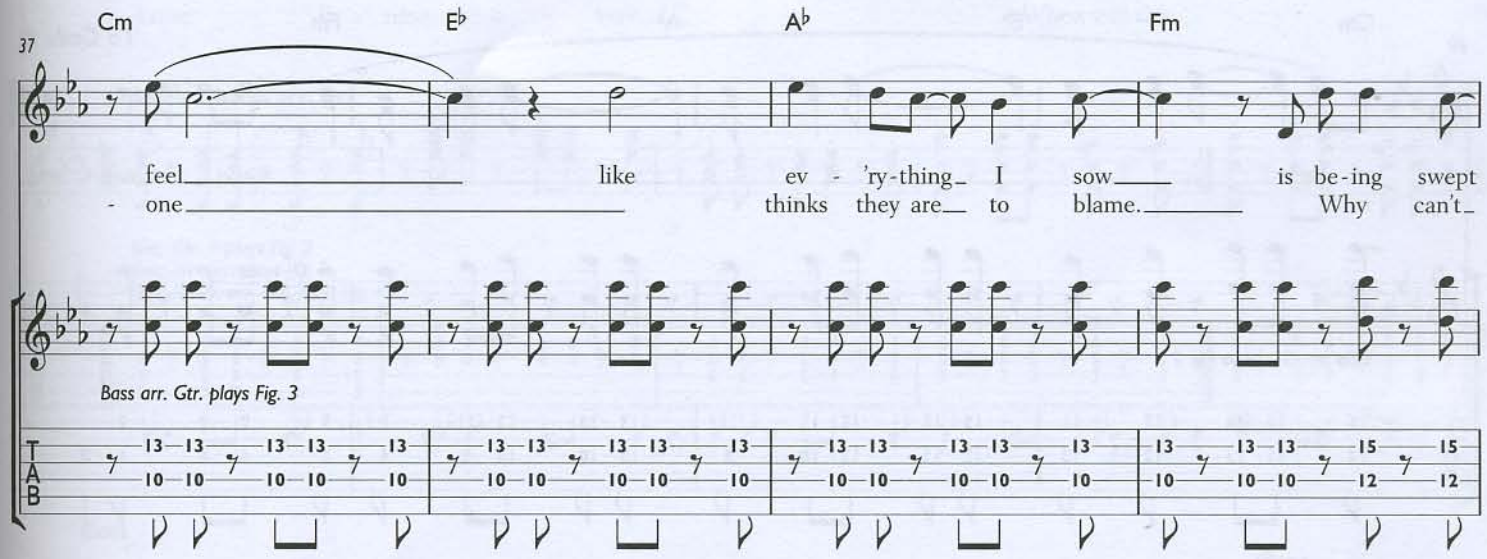

Cm
E♭
A♭
Fm
17
Elec. Gtr. 1 plays Fig. 2
TAB
8 8 8 8 8 7 5
7 7 7 7 7 5 3
5 5 5 5 5 3 1 1
1 1 1 1 1 0 0 0

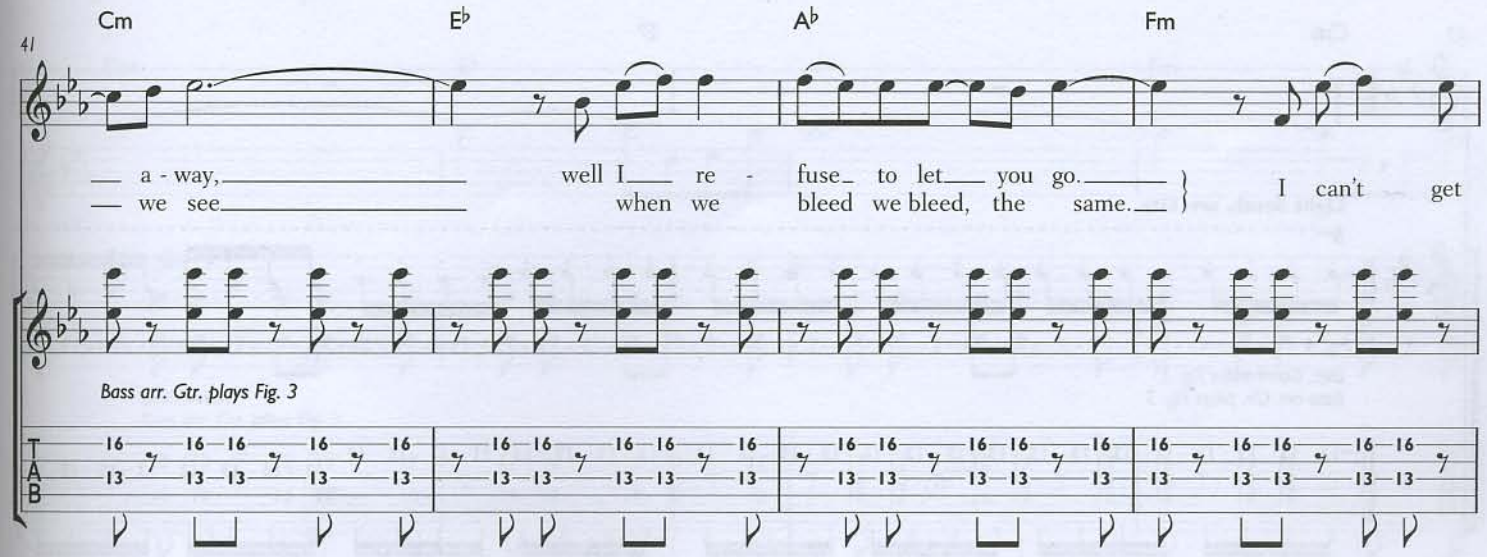

21
Cm
E♭
A♭
Fm
Elec. Gtr. 2
distortion
Bass arr. Gtr.
Fig. 3
Elec. Gtr. 1 ad-lib Fig. 2 - cont. sim.
TAB

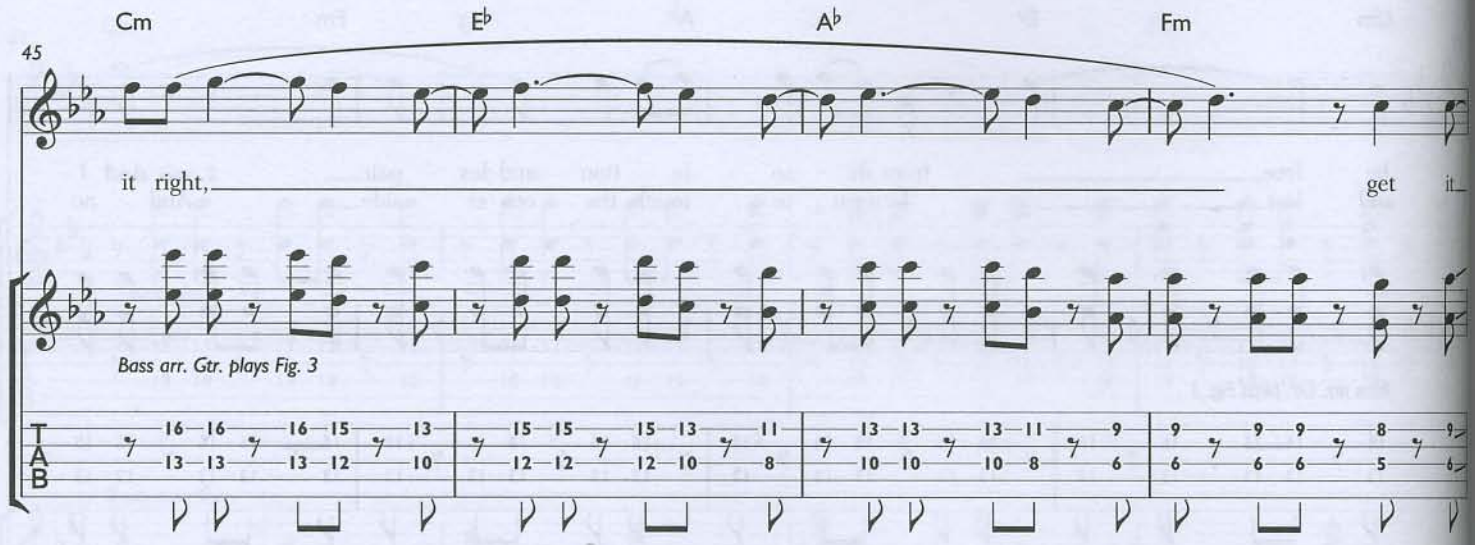

25
Cm
E♭
A♭
Fm
Bass arr. Gtr. plays Fig. 3
TAB

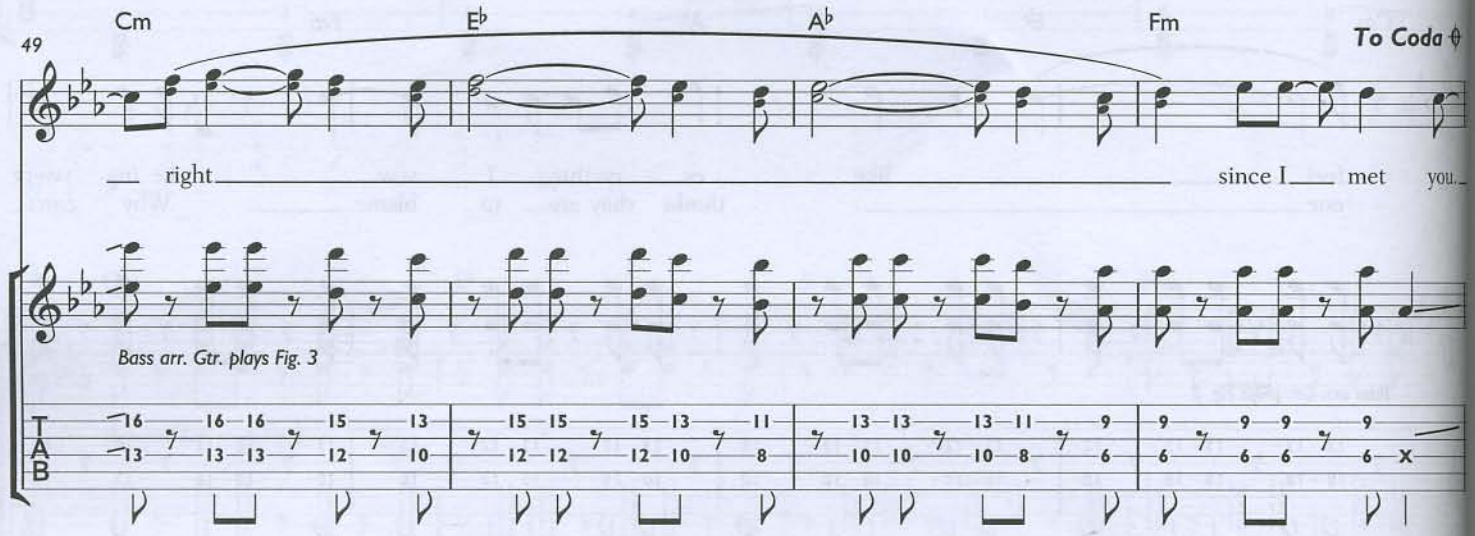

29
Cm
E♭
A♭
Fm
1. Fear and pan - ic in the air. I want to
2. Life will flash be - fore my eyes, so scat - tered
Bass arr. Gtr. plays Fig. 3
TAB

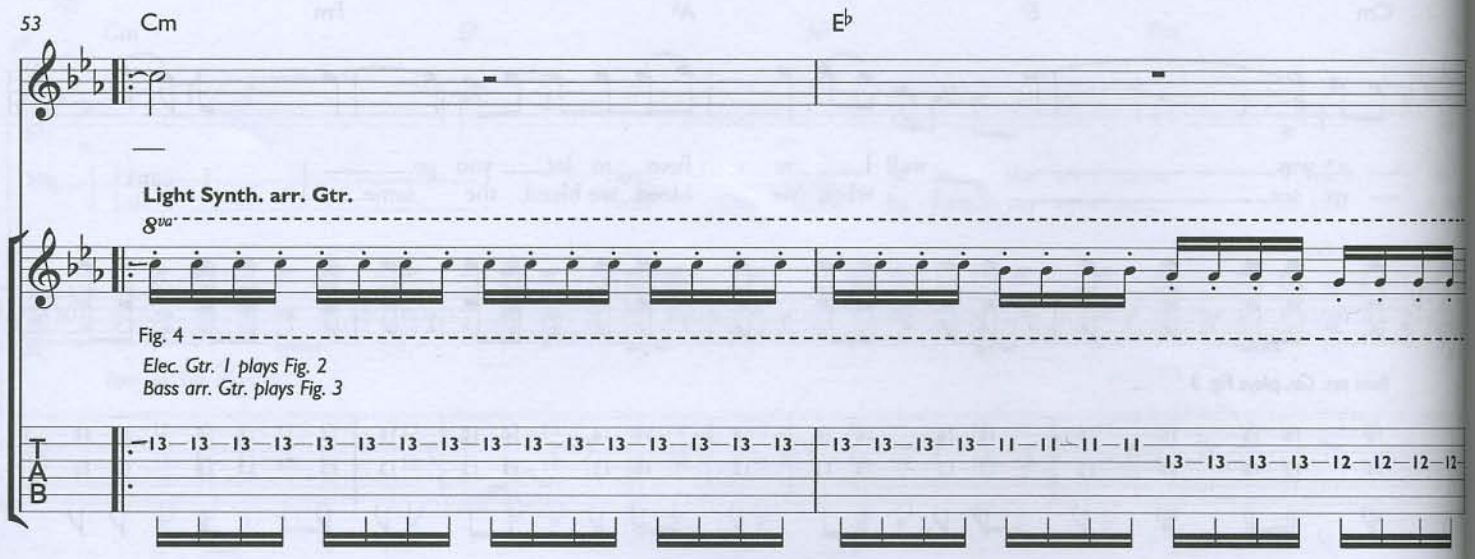

Cm
E♭
A♭
Fm
33
be free from de - so - la - tion and des - pair. And I
and lost I want to touch the oth - er side. And no -
Bass arr. Gtr. plays Fig. 3
T
A
B

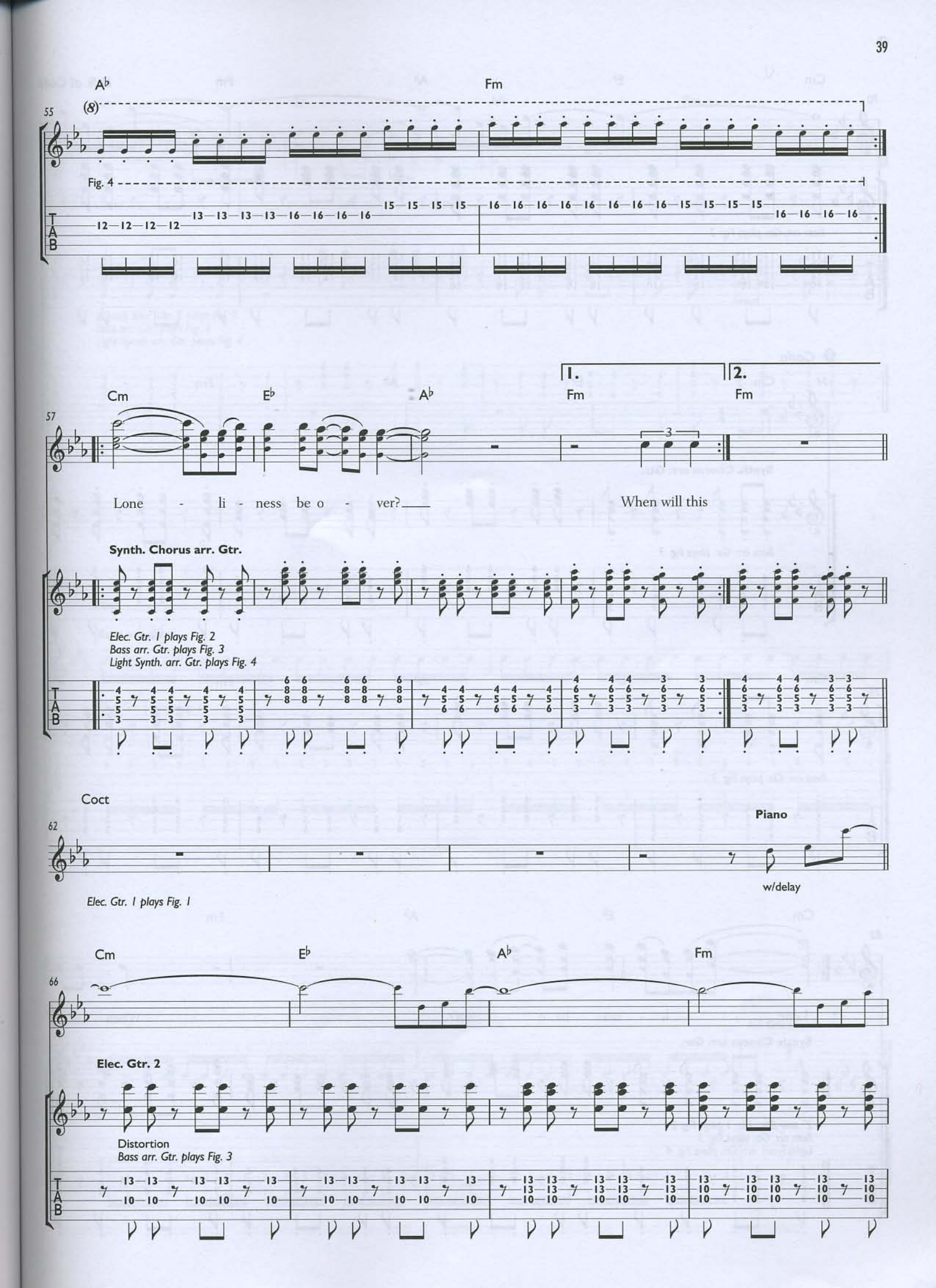

Cm
E♭
A♭
Fm
37
feel like ev - 'ry - thing I sow is be - ing swept
- one thinks they are to blame. Why can't
Bass arr. Gtr. plays Fig. 3
T
A
B

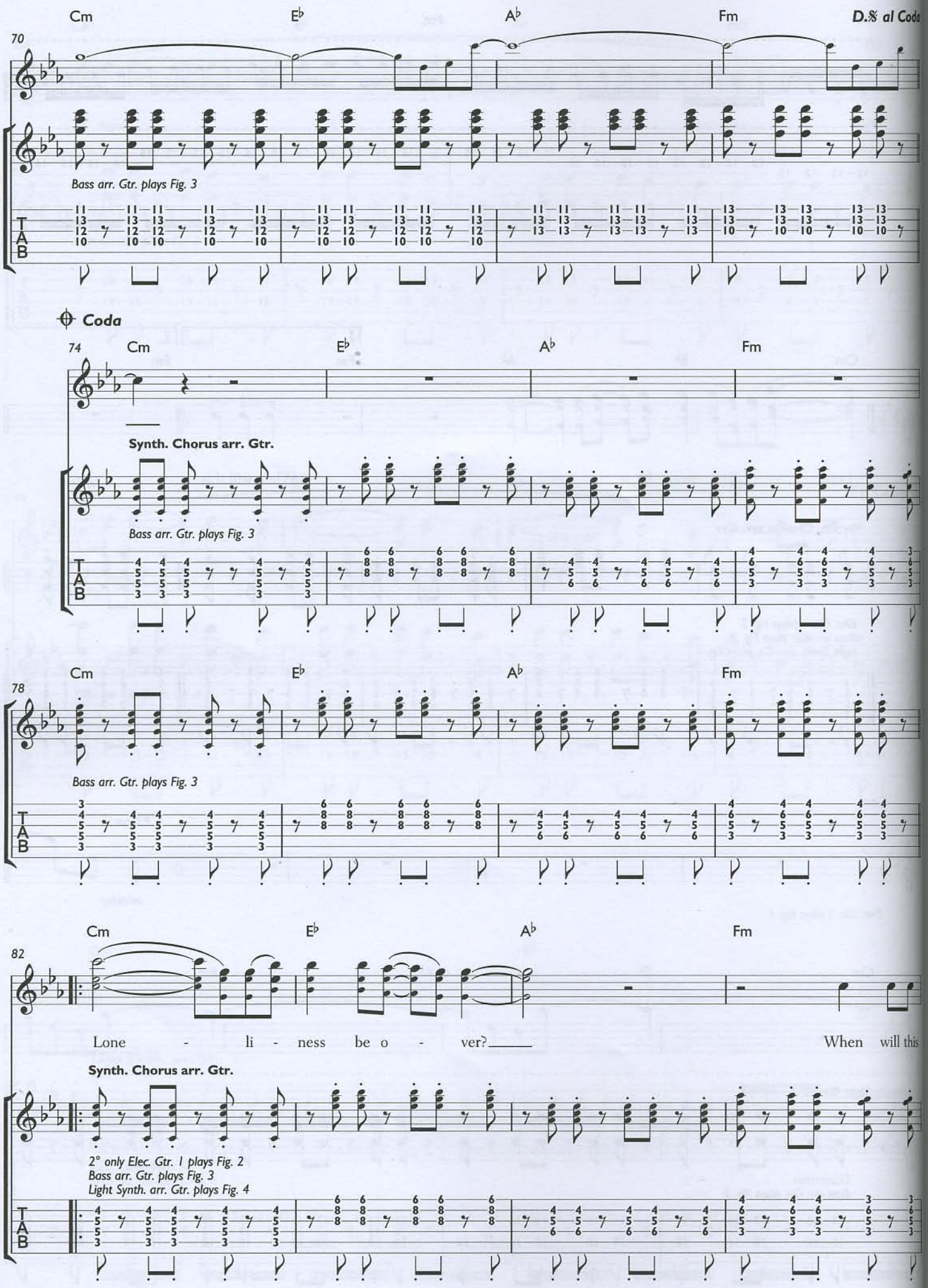

Cm
E♭
A♭
Fm
41
a - way, well I re - fuse to let you go. I can't get
we see when we bleed we bleed, the same.
Bass arr. Gtr. plays Fig. 3
T
A
B

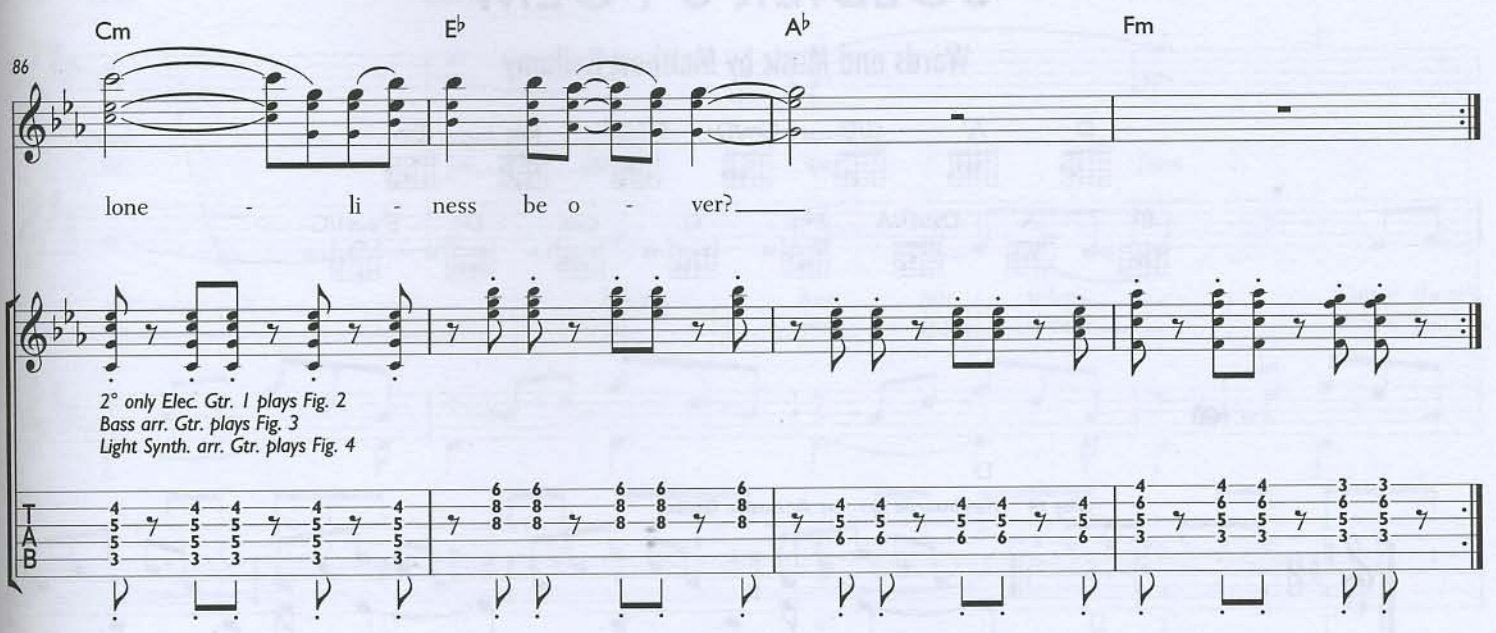

45
Cm
E♭
A♭
Fm
it right,
get it
Bass arr. Gtr. plays Fig. 3
TAB

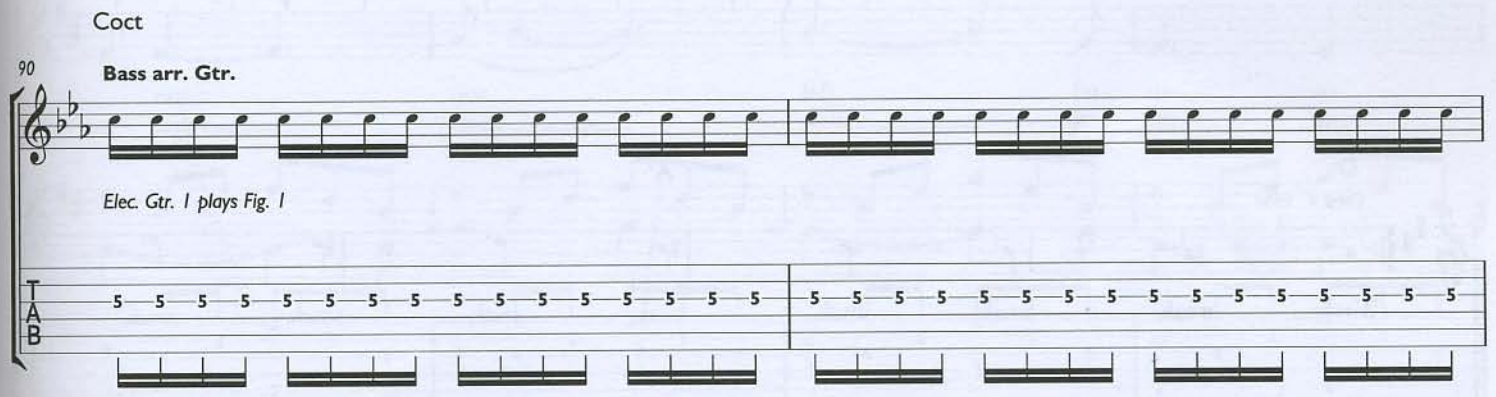

49
Cm
E♭
A♭
Fm
To Coda
right
since I met you.
Bass arr. Gtr. plays Fig. 3
TAB

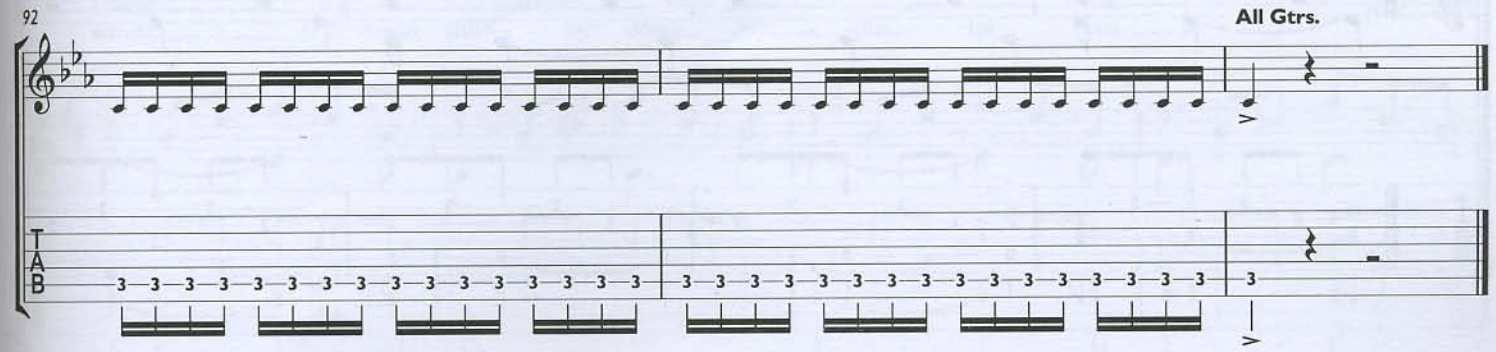

53
Cm
E♭
Light Synth. arr. Gtr.
8va
Fig. 4
Elec. Gtr. 1 plays Fig. 2
Bass arr. Gtr. plays Fig. 3
TAB


A♭
Fm
55
(8)
Fig. 4
Cm
E♭
A♭
1.
2.
Fm
Fm
57
Lone - li - ness be o - ver?
When will this
Synth. Chorus arr. Gtr.
Elec. Gtr. 1 plays Fig. 2
Bass arr. Gtr. plays Fig. 3
Light Synth. arr. Gtr. plays Fig. 4
Coct
62
Piano
w/delay
Elec. Gtr. 1 plays Fig. 1
Cm
E♭
A♭
Fm
66
Elec. Gtr. 2
Distortion
Bass arr. Gtr. plays Fig. 3


Cm
E♭
A♭
Fm
D.𝄋 al Coda
70
Bass arr. Gtr. plays Fig. 3
Coda
74
Synth. Chorus arr. Gtr.
Bass arr. Gtr. plays Fig. 3
78
Bass arr. Gtr. plays Fig. 3
82
Lone - li - ness be o - ver?
When will this
Synth. Chorus arr. Gtr.
2° only Elec. Gtr. 1 plays Fig. 2
Bass arr. Gtr. plays Fig. 3
Light Synth. arr. Gtr. plays Fig. 4
T
A
B

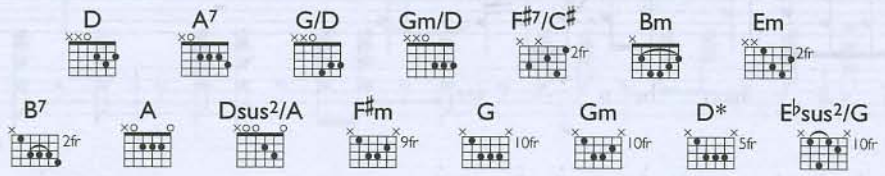

Cm
E♭
A♭
Fm
86
lone - li - ness be o - ver?
2° only Elec. Gtr. 1 plays Fig. 2
Bass arr. Gtr. plays Fig. 3
Light Synth. arr. Gtr. plays Fig. 4
TAB


Coct
90
Bass arr. Gtr.
Elec. Gtr. 1 plays Fig. 1
TAB


92
All Gtrs.
TAB

SOLDIER'S POEM

Words and Music by Matthew Bellamy



♩ = 100

D

Play x4 **Keyboards arr. for Acoustic Guitar**

(Drums - snare w/brushes)

D

(Sing 2° only)

A7

(Woah, woah, woah, woah, woah, woah, woah, woah,

1. Throw ____ it all ____ a -
2. How ____ could ____ you send ____ us

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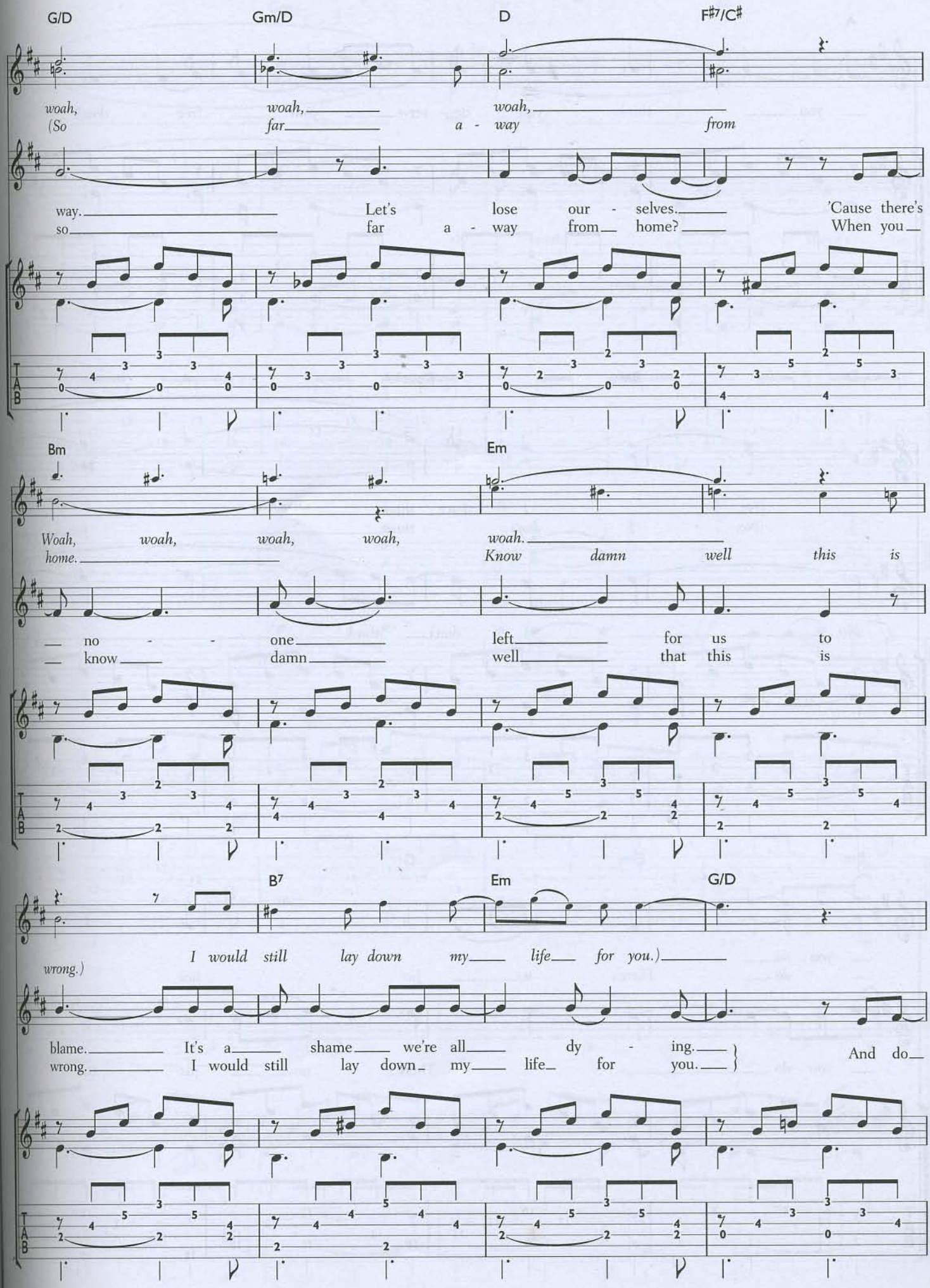
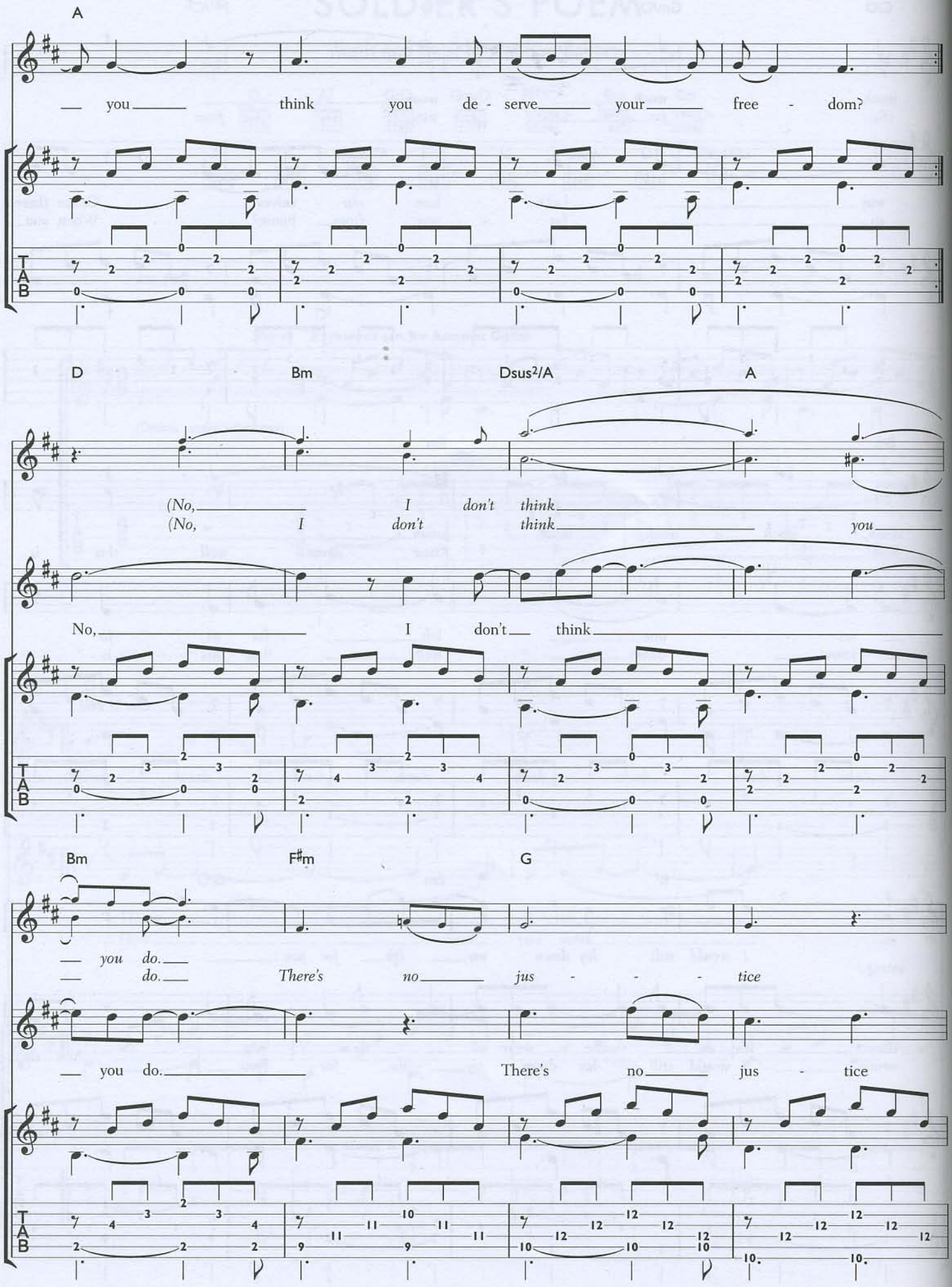
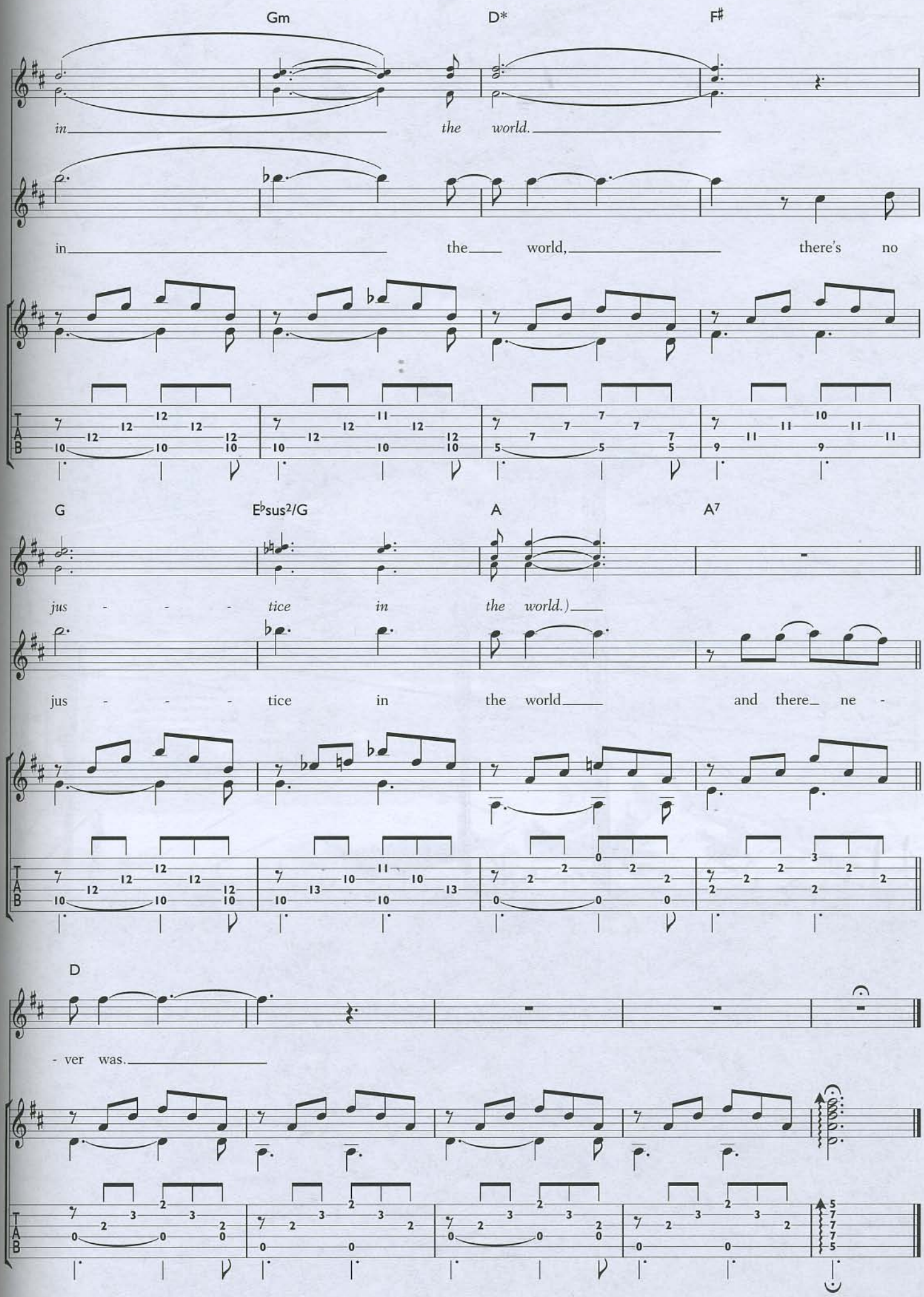
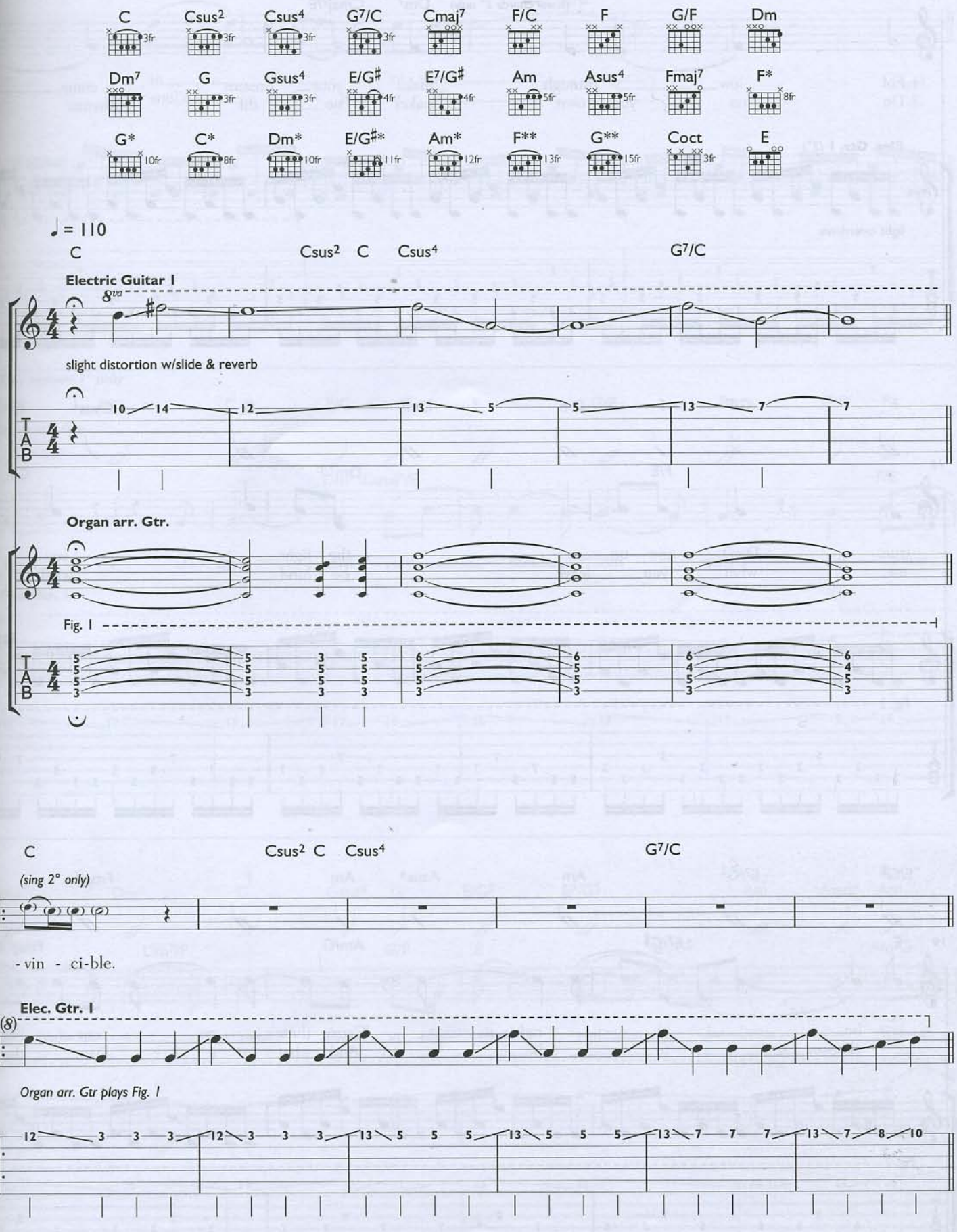

G/D
Gm/D
D
F♯7/C♯
woah, woah, woah,
(So far a - way from
way. Let's lose our - selves. 'Cause there's
so far a - way from home? When you
Bm
Em
Woah, woah, woah, woah, woah.
home. Know damn well this is
no - one left for us to
know damn well that this is
B7
Em
G/D
wrong.)
I would still lay down my life for you.)
blame. It's a shame we're all dy - ing.
wrong. I would still lay down my life for you.
And do


A
you think you de - serve your free - dom?
D
Bm
Dsus2/A
A
(No, I don't think
(No, I don't think you
No, I don't think
Bm
F#m
G
you do.
do. There's no jus - - - tice
you do. There's no jus - tice
TAB


Gm
D*
F♯
in the world.
in the world, there's no
G
E♭sus2/G
A
A7
jus - - - tice in the world.)
jus - - - tice in the world and there ne -
D
- ver was.
TAB

INVINCIBLE

Words and Music by Matthew Bellamy



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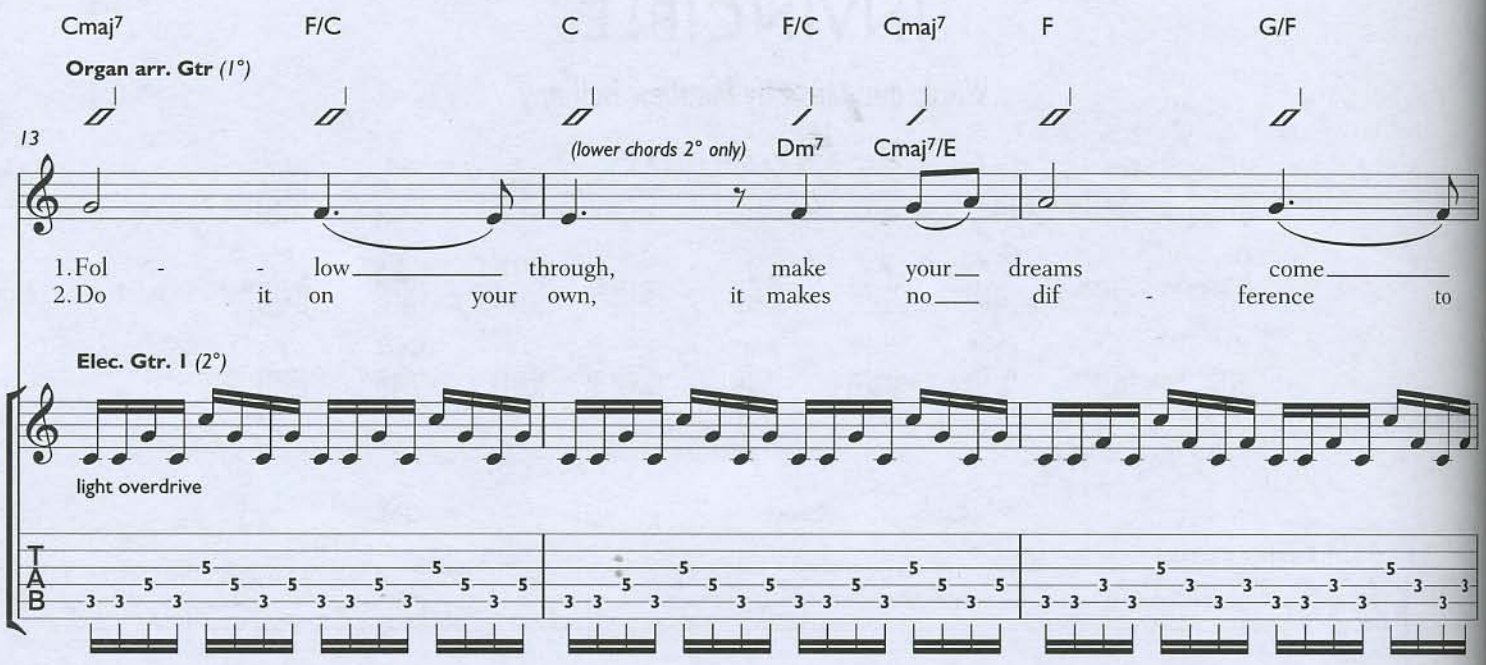
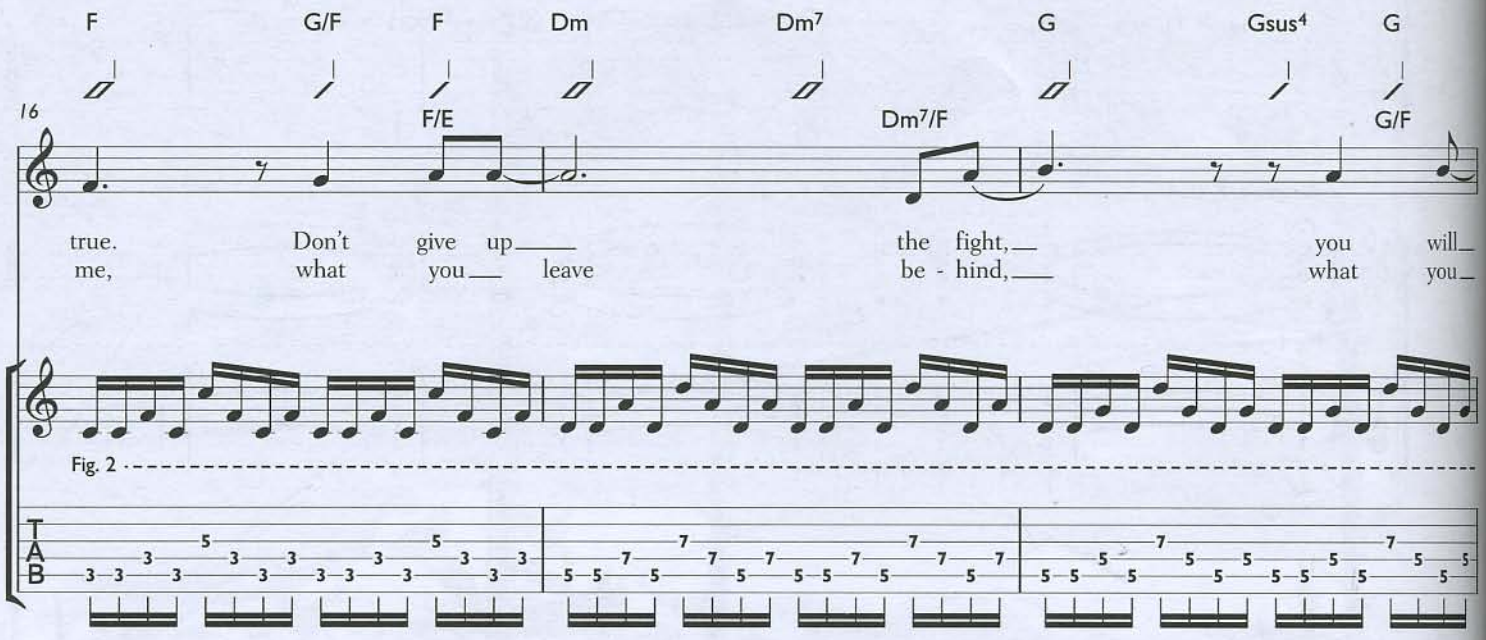
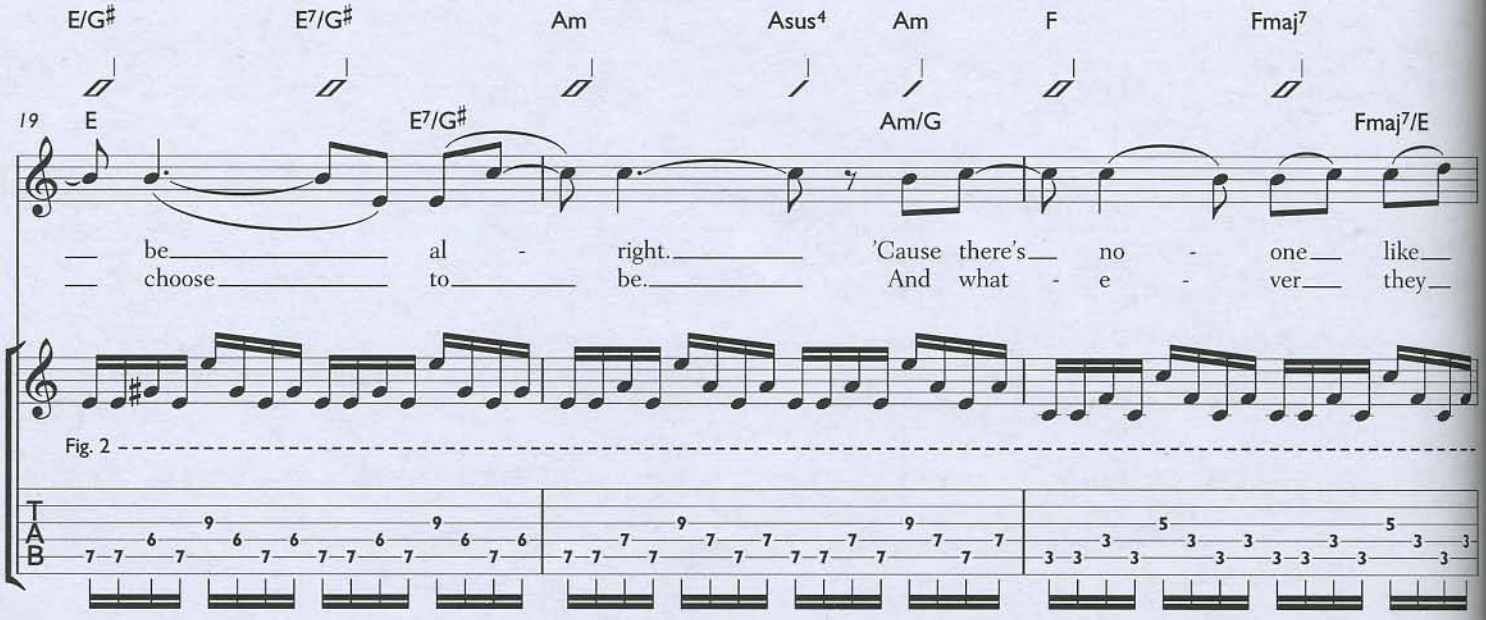
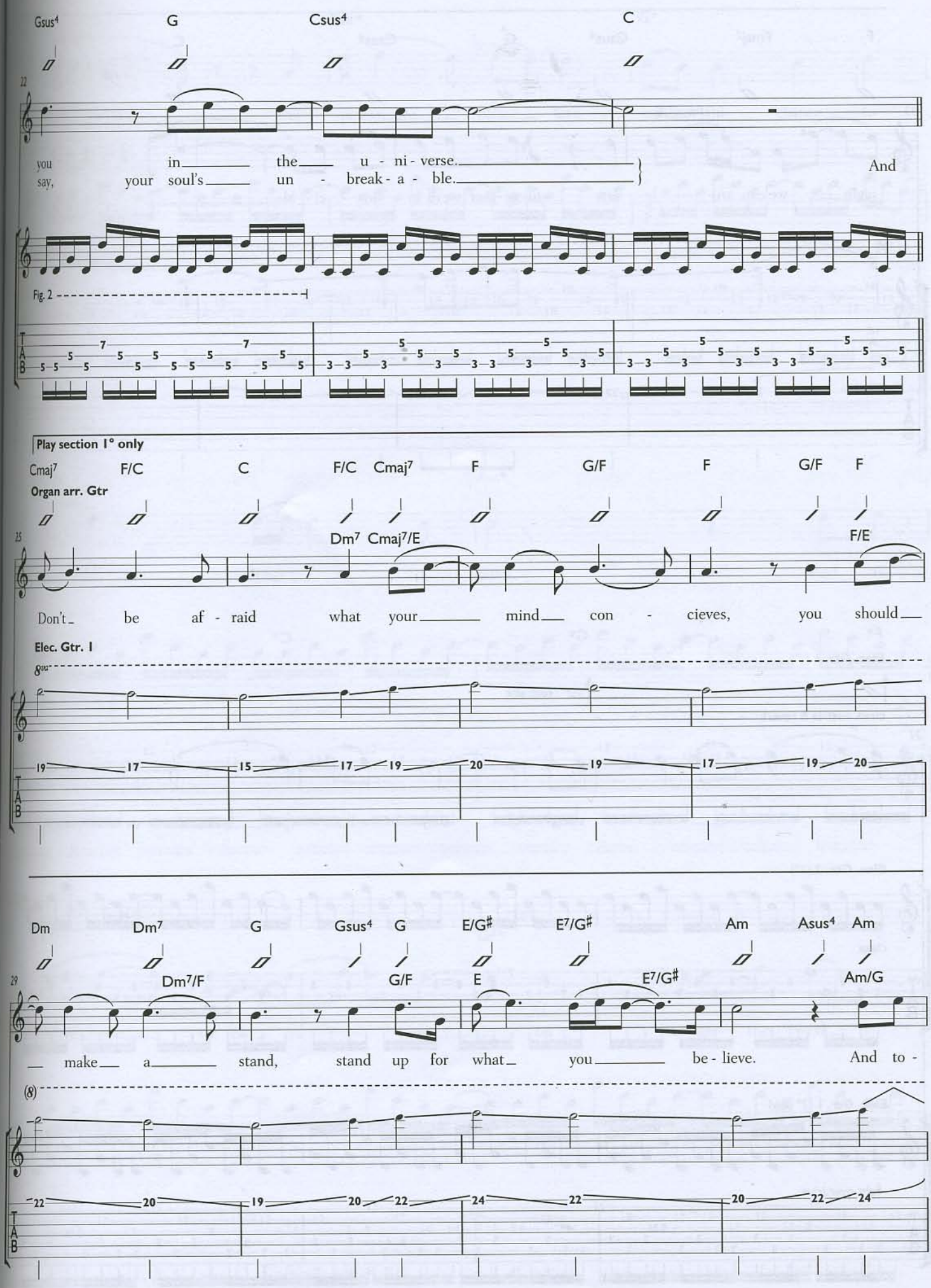
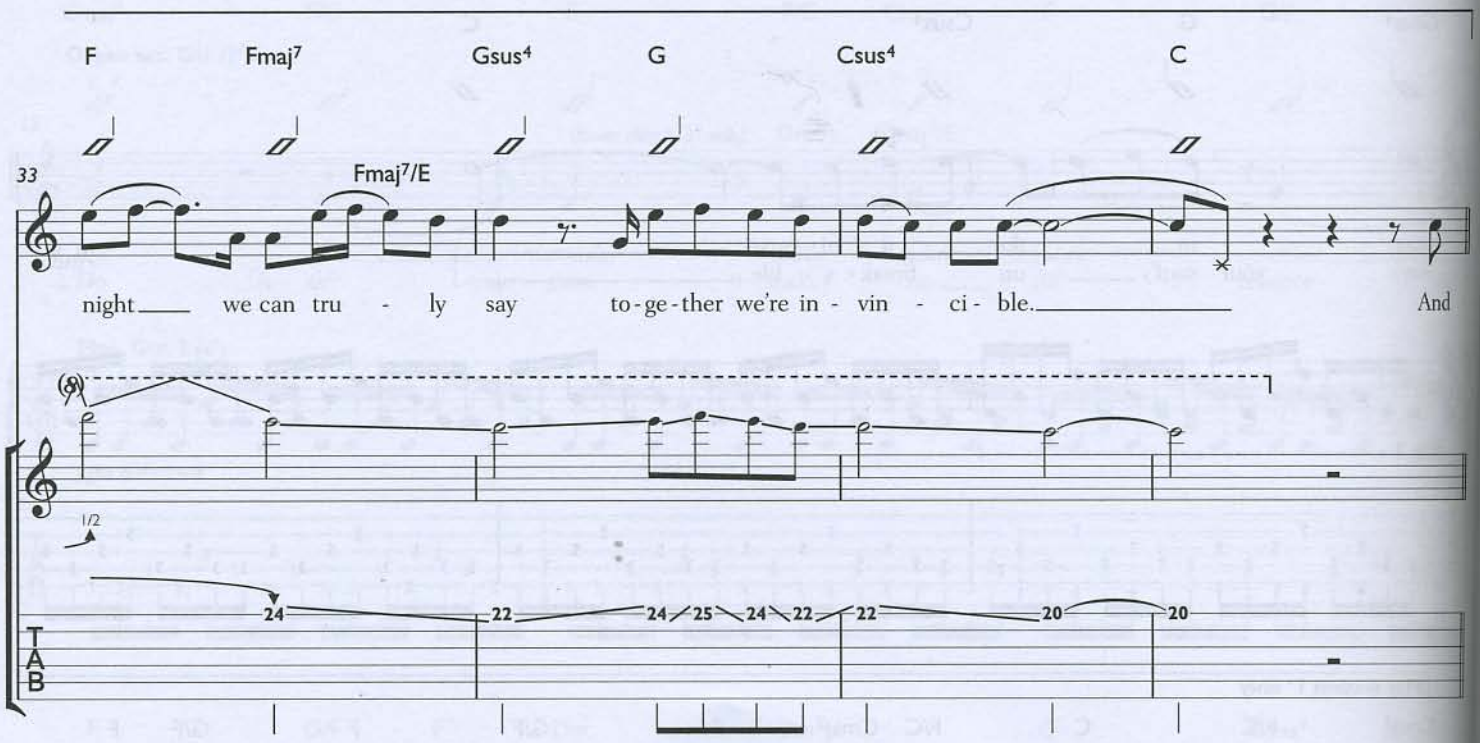
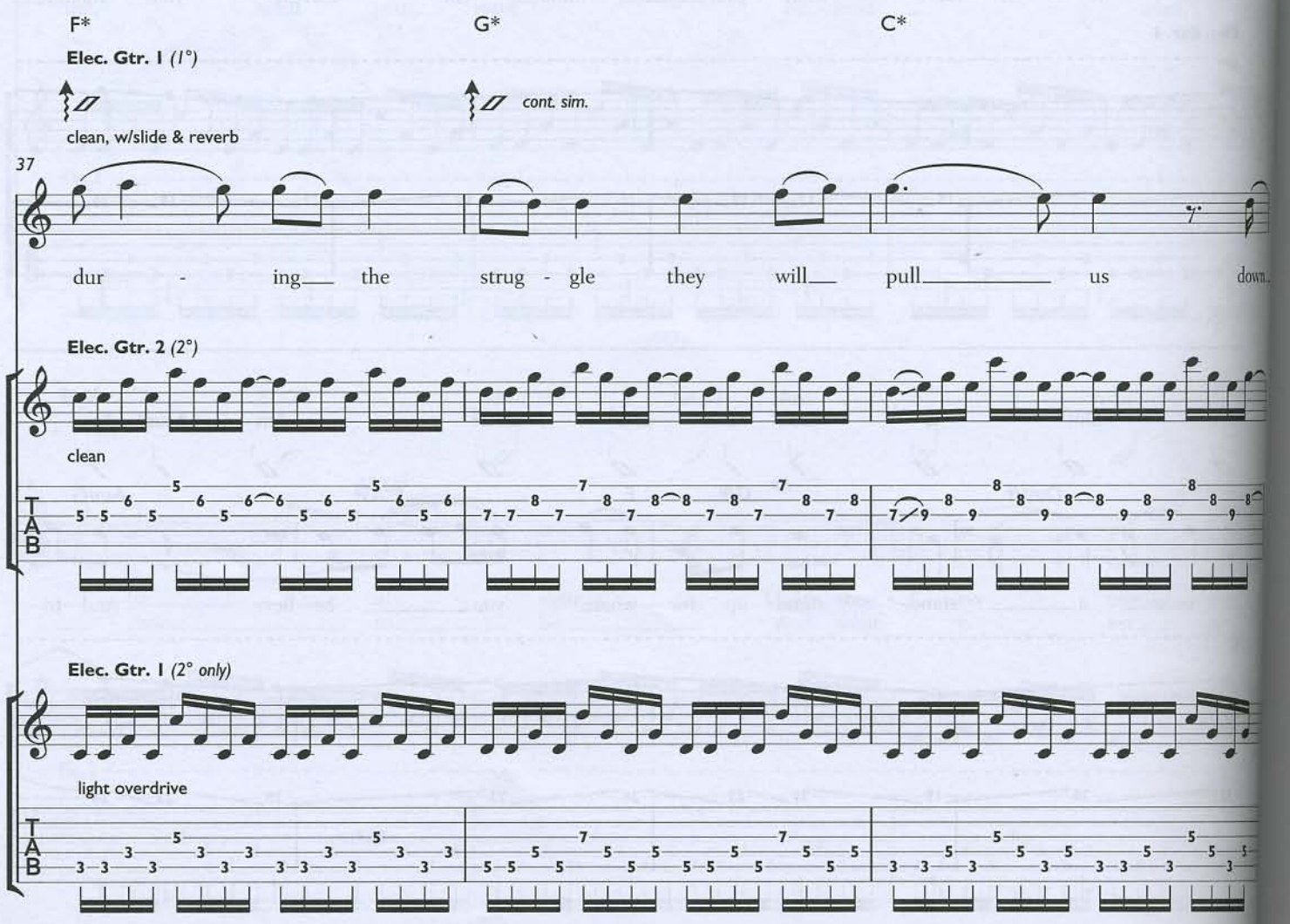

Cmaj7 F/C C F/C Cmaj7 F G/F
Organ arr. Gtr (1°)
13
(lower chords 2° only) Dm7 Cmaj7/E
1. Fol - - low through, make your dreams come
2. Do it on your own, it makes no dif - ference to
Elec. Gtr. 1 (2°)
light overdrive
TAB

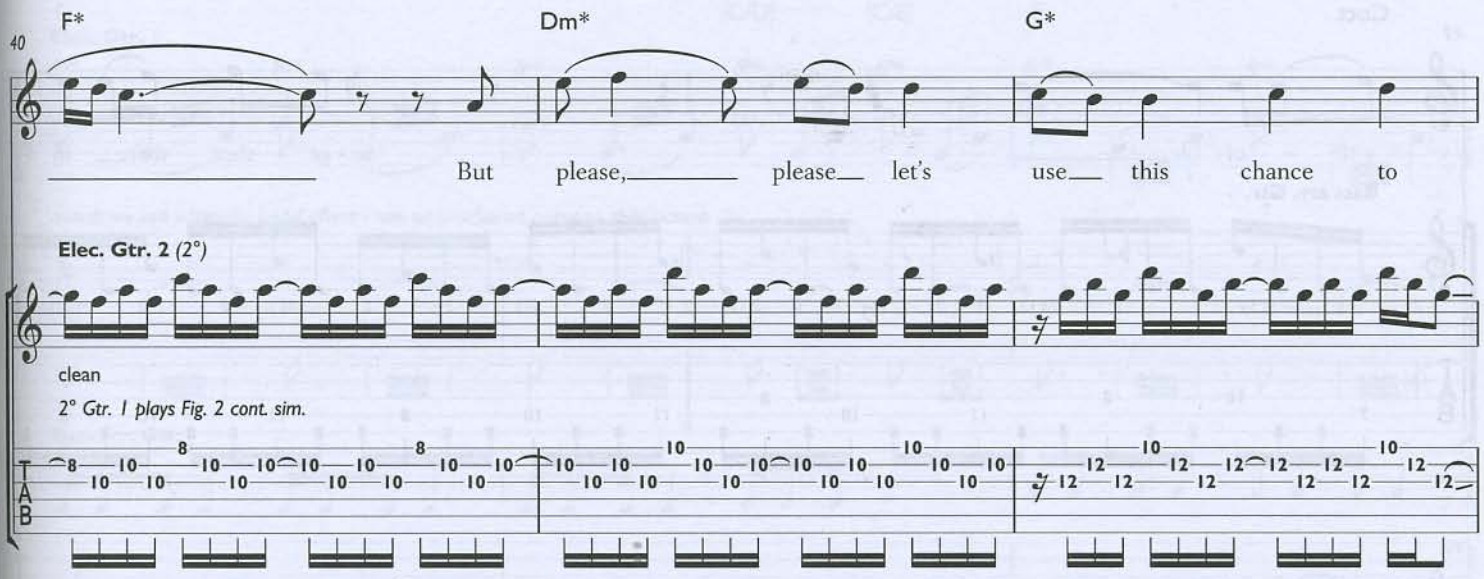

F G/F F Dm Dm7 G Gsus4 G
16
F/E Dm7/F G/F
true. Don't give up the fight, you will
me, what you leave be - hind, what you
Fig. 2
TAB

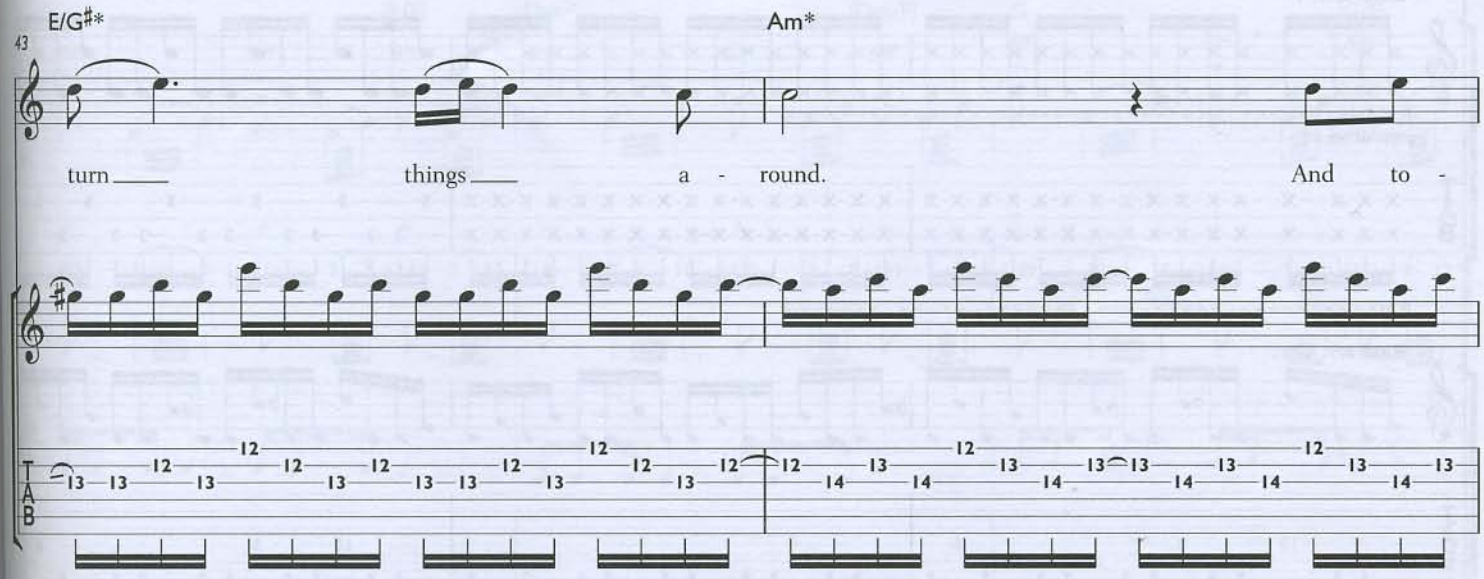

E/G# E7/G# Am Asus4 Am F Fmaj7
19
E E7/G# Am/G Fmaj7/E
be al - right. 'Cause there's no - one like
choose to be. And what - e - ver they
Fig. 2
TAB

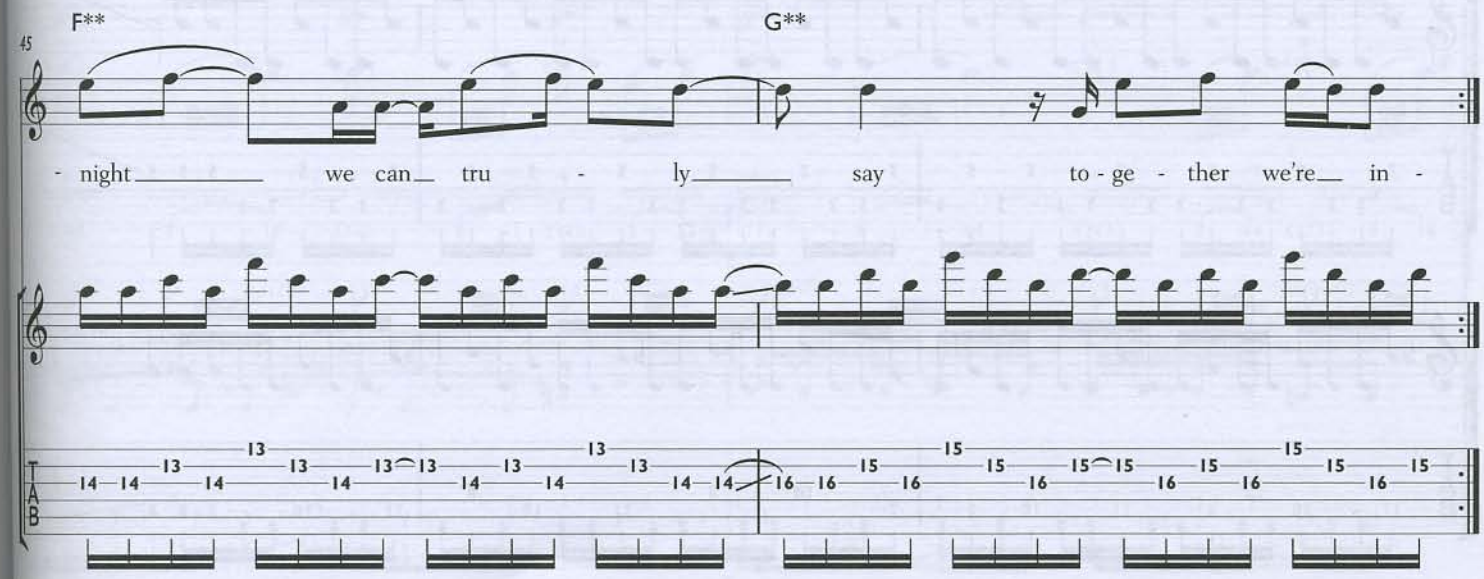

Gsus4 G Csus4 C
22
you say, in the u - ni - verse. your soul's un - break - a - ble.
And
Fig. 2
Play section 1° only
Cmaj7 F/C C F/C Cmaj7 F G/F F G/F F
Organ arr. Gtr
25
Dm7 Cmaj7/E F/E
Don't be af - raid what your mind con - cieves, you should
Elec. Gtr. 1
8va
Dm Dm7 G Gsus4 G E/G# E7/G# Am Asus4 Am
29
Dm7/F G/F E E7/G# Am/G
make a stand, stand up for what you be - lieve. And to -
(8)

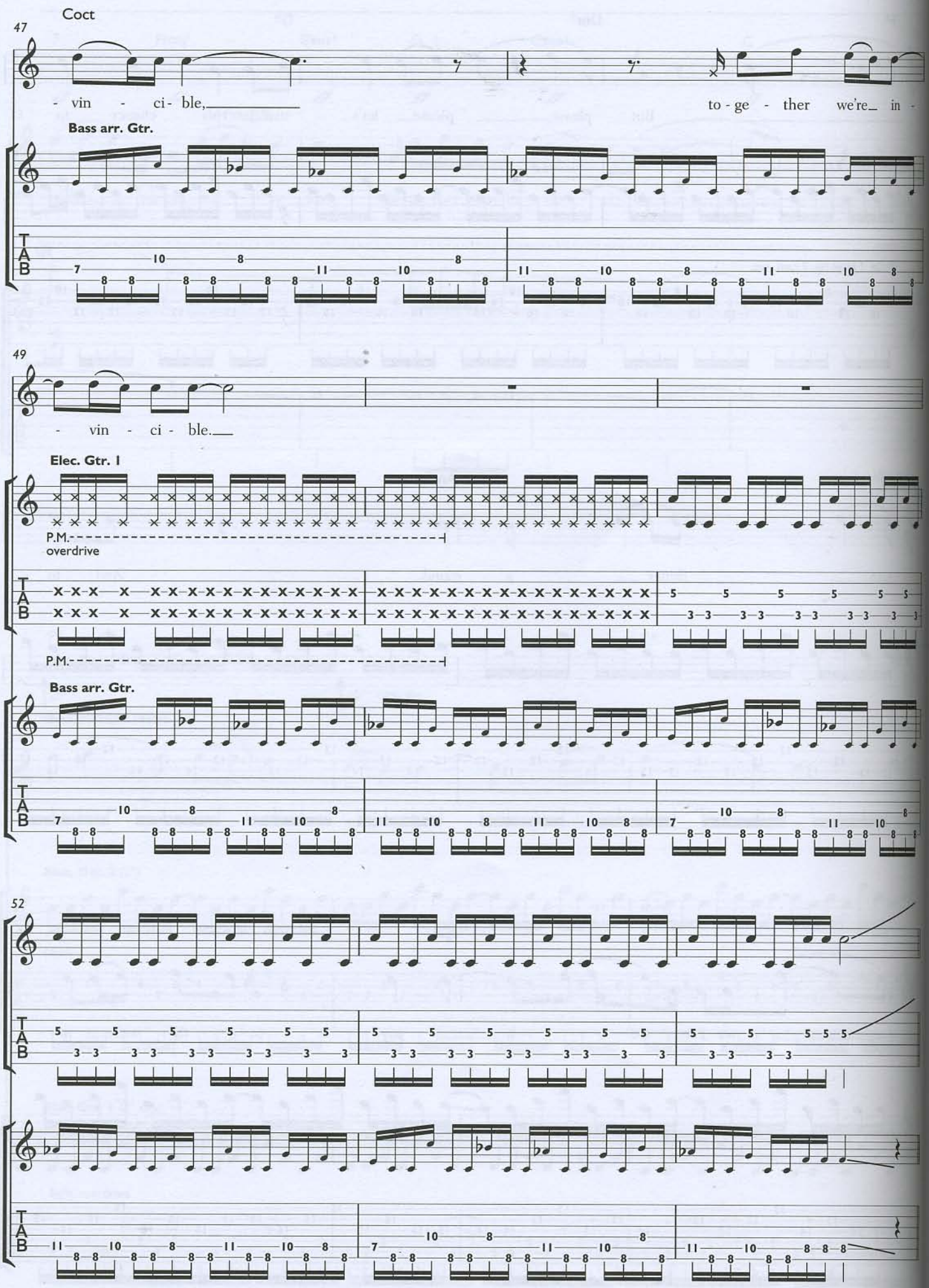

F
Fmaj7
Gsus4
G
Csus4
C
33
Fmaj7/E
night we can tru - ly say to-ge-ther we're in - vin - ci - ble. And
1/2
24 22 24 25 24 22 22 20 20
T
A
B

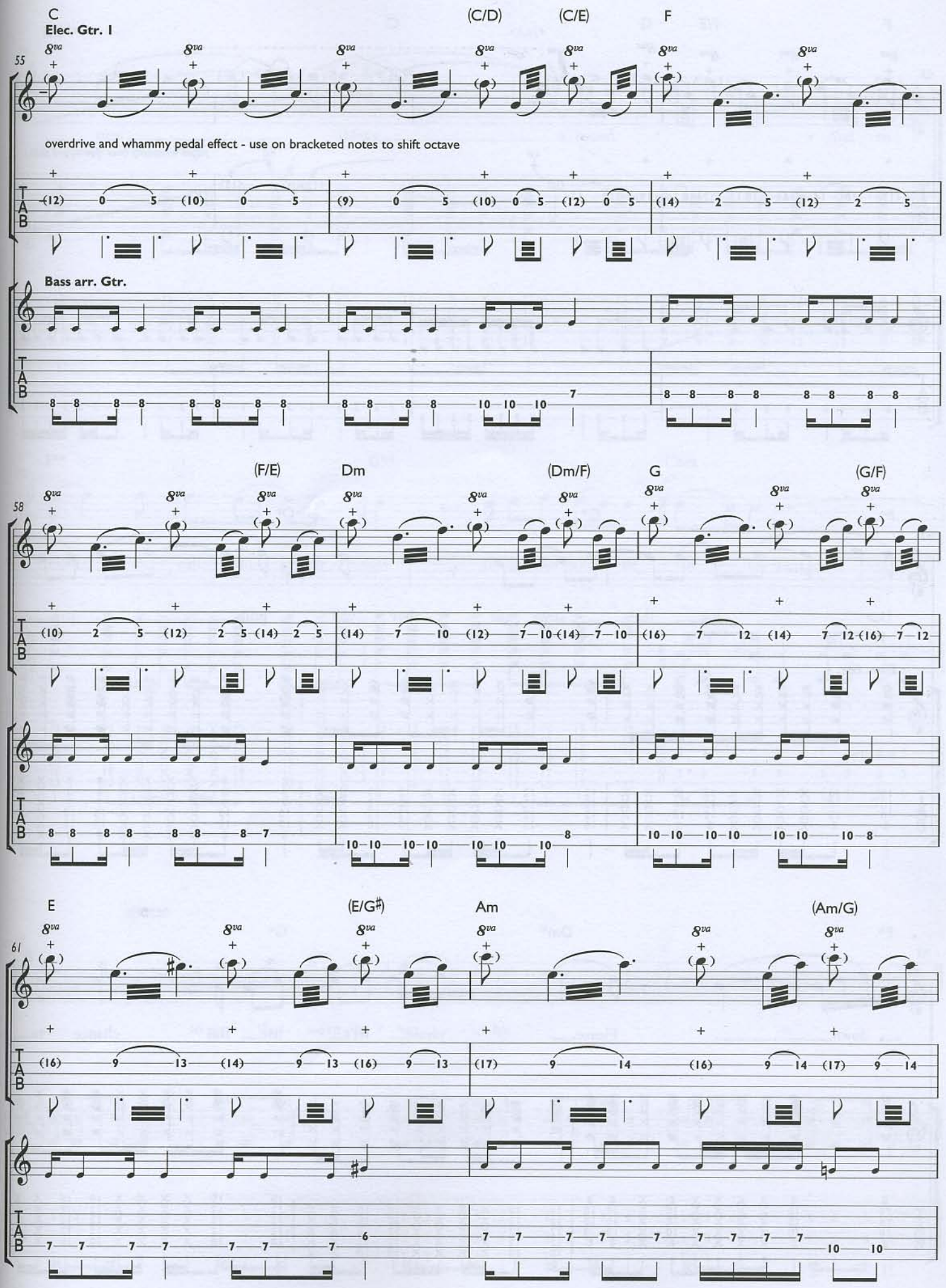

F*
G*
C*
Elec. Gtr. 1 (1°)
cont. sim.
clean, w/slide & reverb
37
dur - ing the strug - gle they will pull us down.
Elec. Gtr. 2 (2°)
clean
Elec. Gtr. 1 (2° only)
light overdrive

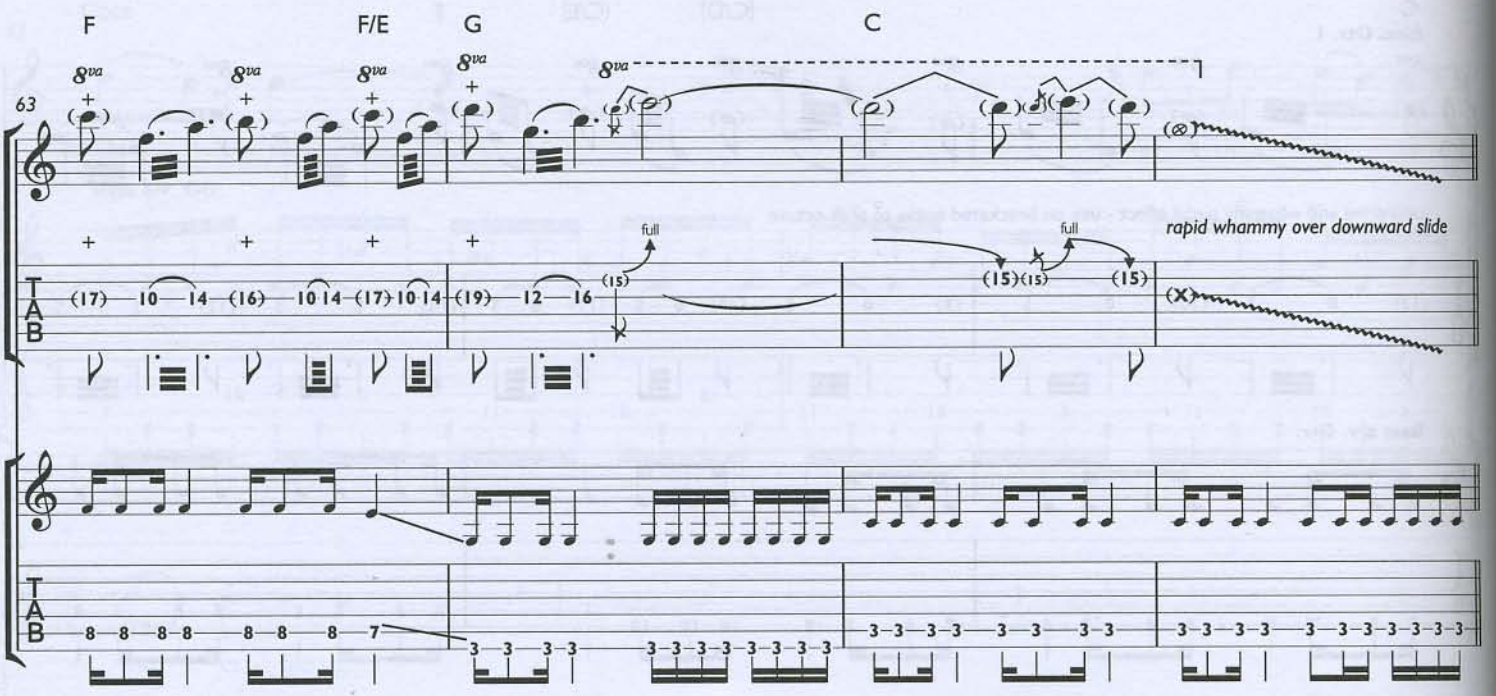

40
F*
Dm*
G*
But please, please let's use this chance to
Elec. Gtr. 2 (2°)
clean
2° Gtr. 1 plays Fig. 2 cont. sim.
TAB

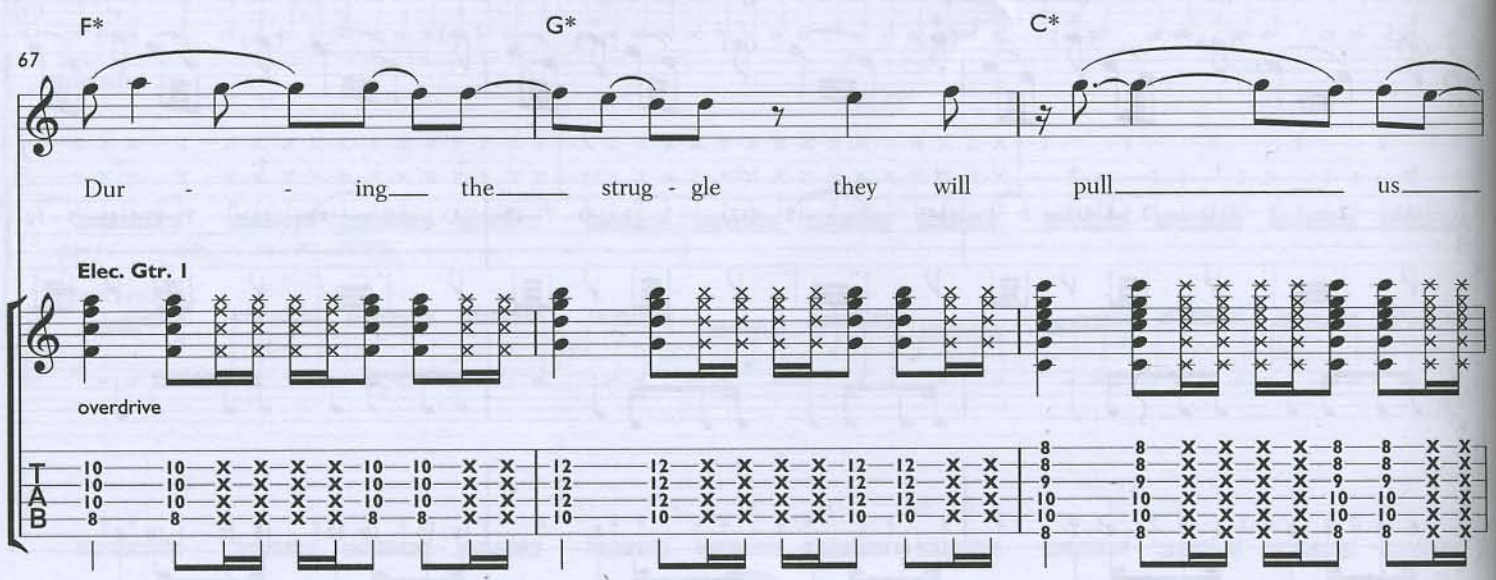

43
E/G#*
Am*
turn things a - round. And to -
TAB

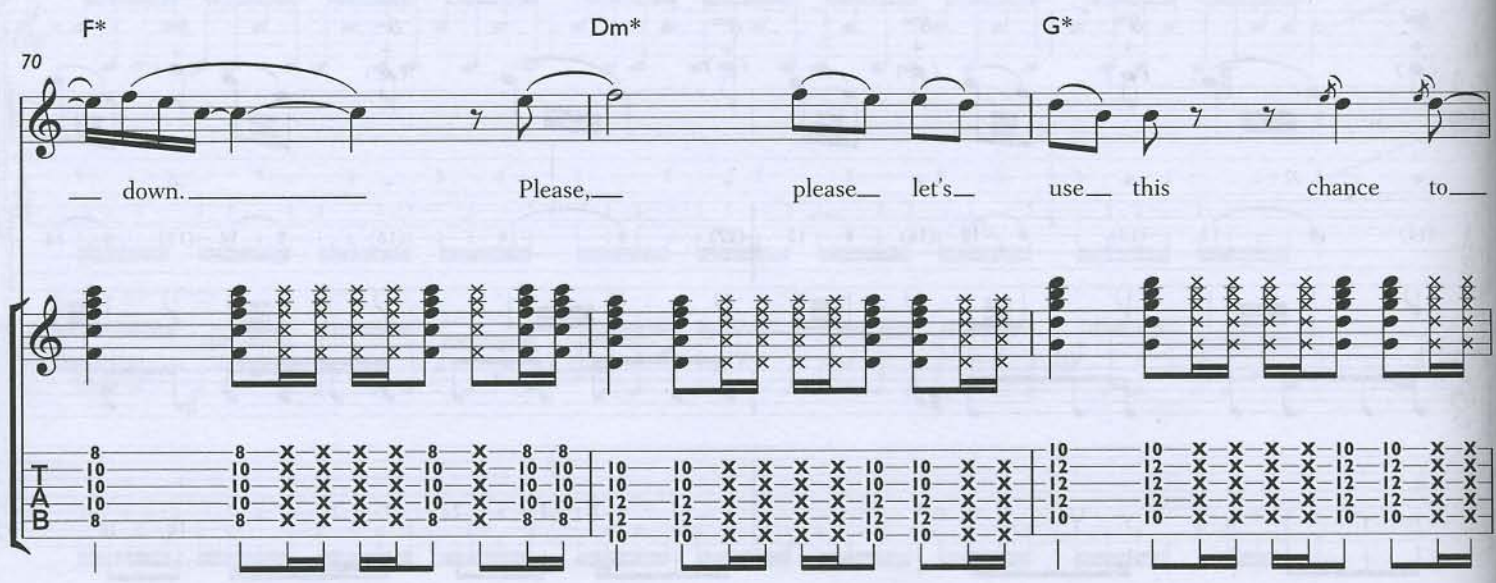

45
F**
G**
- night we can tru - ly say to - ge - ther we're in -
TAB

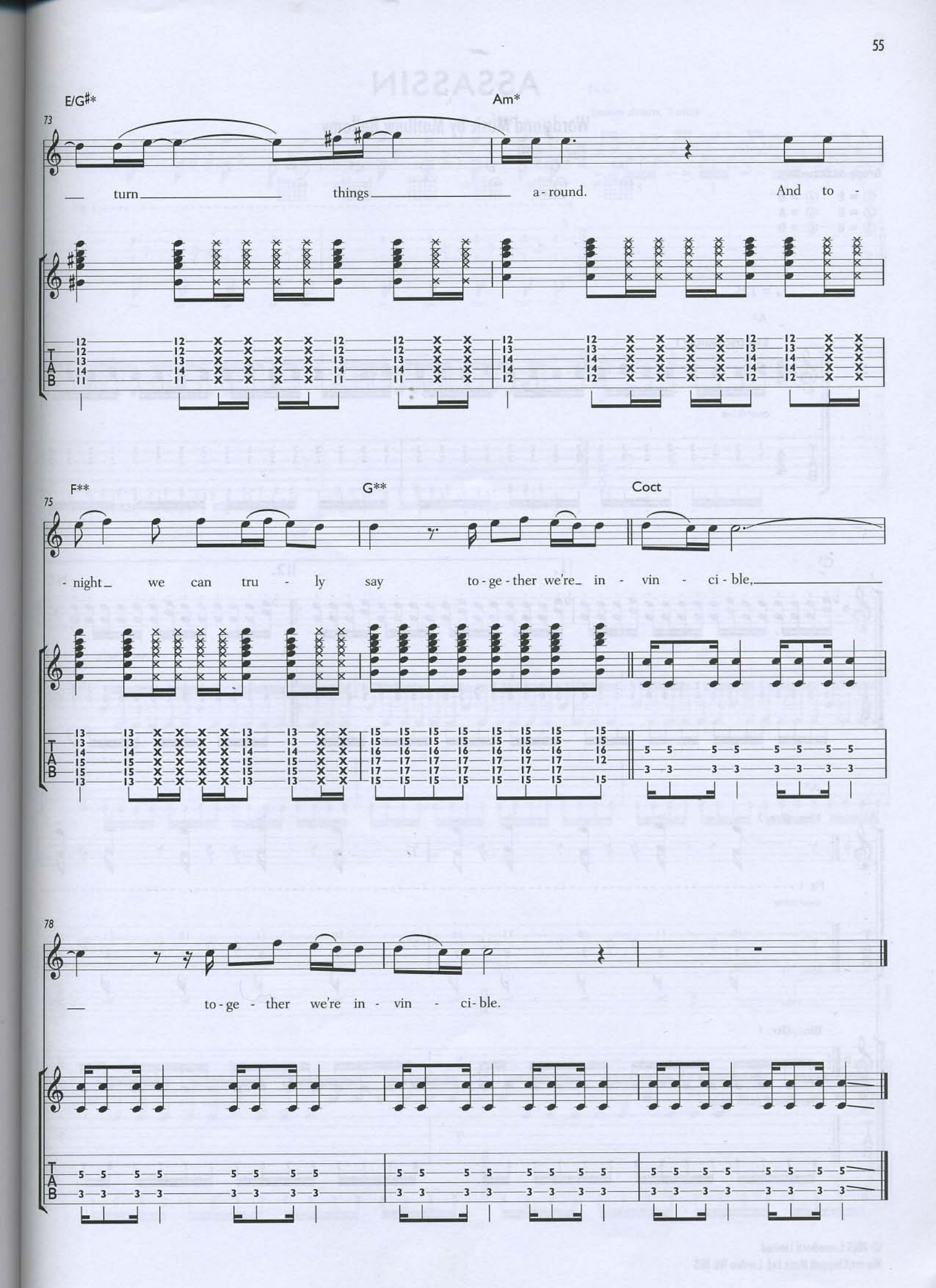

Coct
47
- vin - ci- ble,
to - ge - ther we're in -
Bass arr. Gtr.
49
- vin - ci - ble.
Elec. Gtr. 1
P.M.
overdrive
P.M.
Bass arr. Gtr.
52


C
(C/D)
(C/E)
F
Elec. Gtr. I
55
overdrive and whammy pedal effect - use on bracketed notes to shift octave
Bass arr. Gtr.
(F/E)
Dm
(Dm/F)
G
(G/F)
58
E
(E/G♯)
Am
(Am/G)
61


F
F/E
G
C
63
full
full
rapid whammy over downward slide


F*
G*
C*
67
Dur - - ing the strug - gle they will pull us
Elec. Gtr. I
overdrive


F*
Dm*
G*
70
down. Please, please let's use this chance to

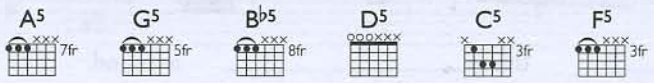

E/G#*
Am*
73
turn things a-round. And to-
F**
G**
Coct
75
-night we can tru-ly say to-ge-ther we're in-vin-ci-ble,
78
to-ge-ther we're in-vin-ci-ble.
TAB

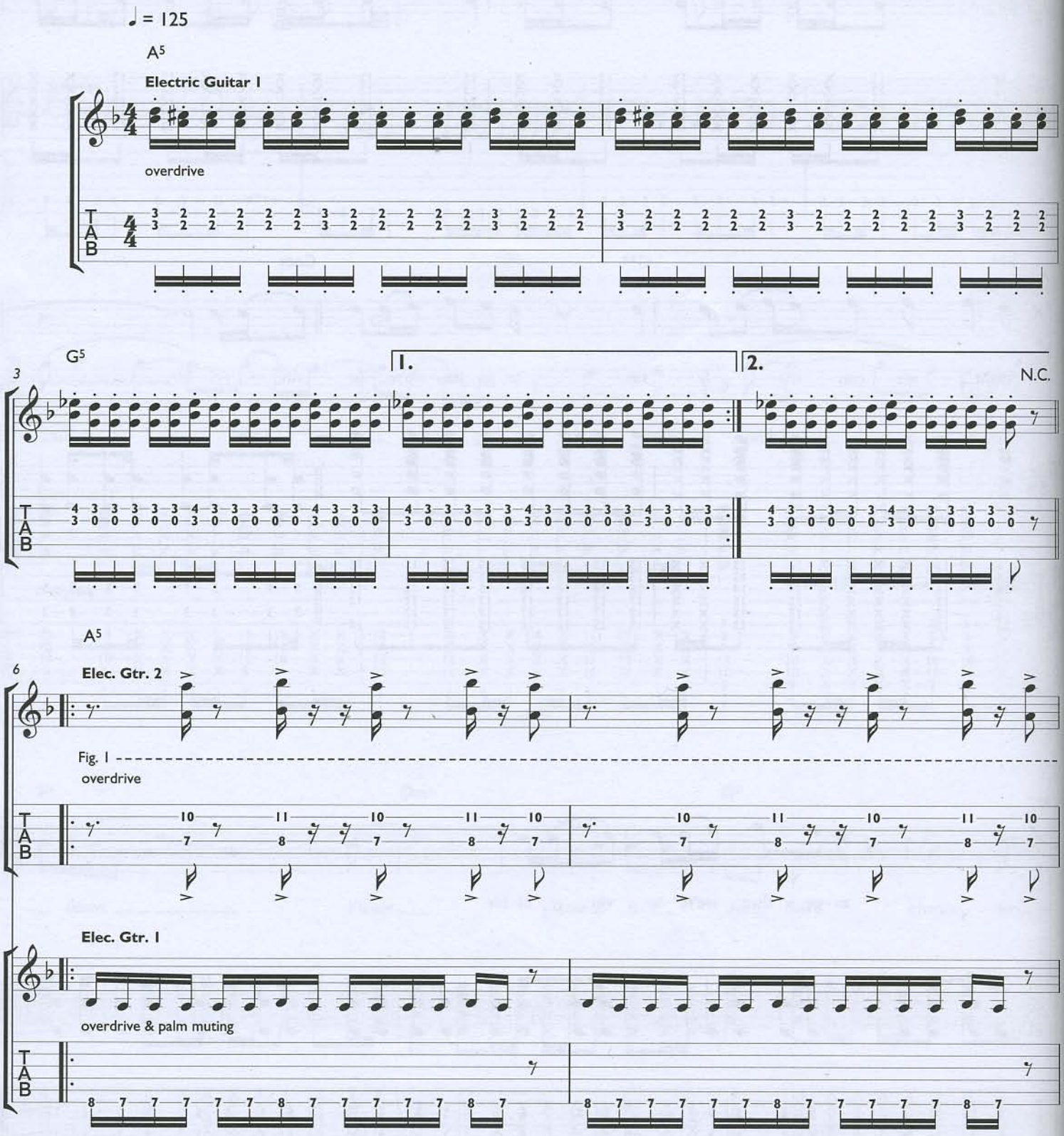
ASSASSIN

Words and Music by Matthew Bellamy

Dropped D tuning:

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D





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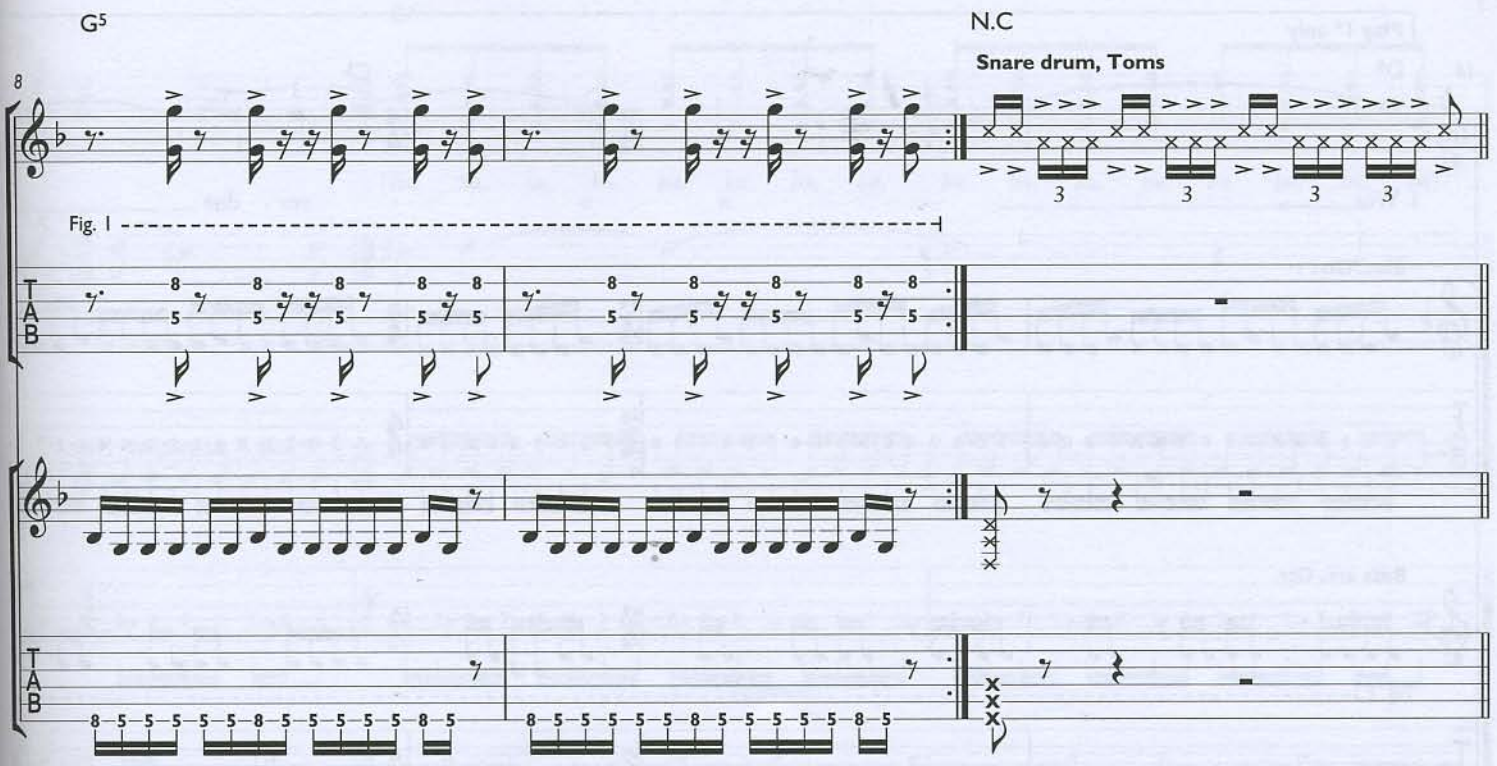
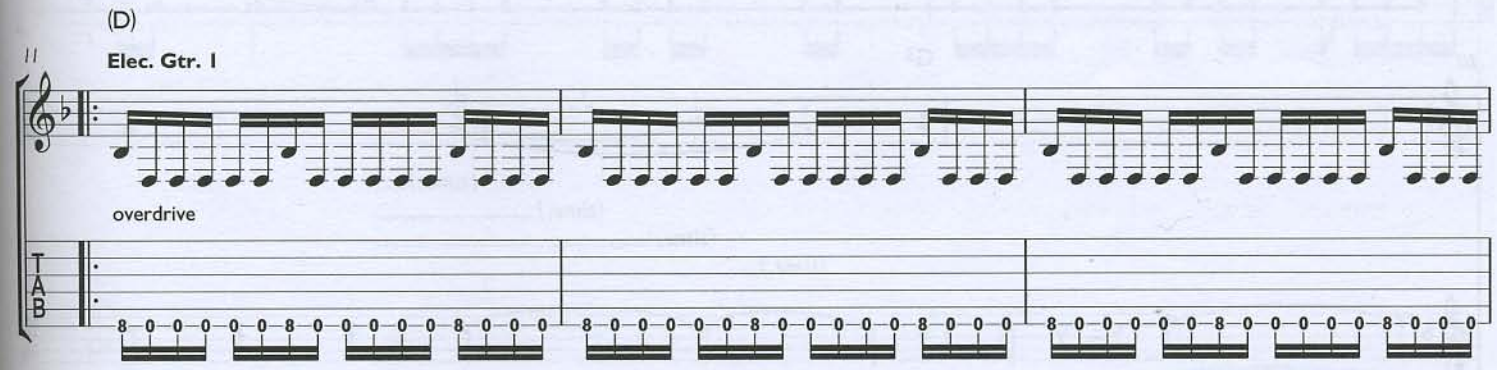
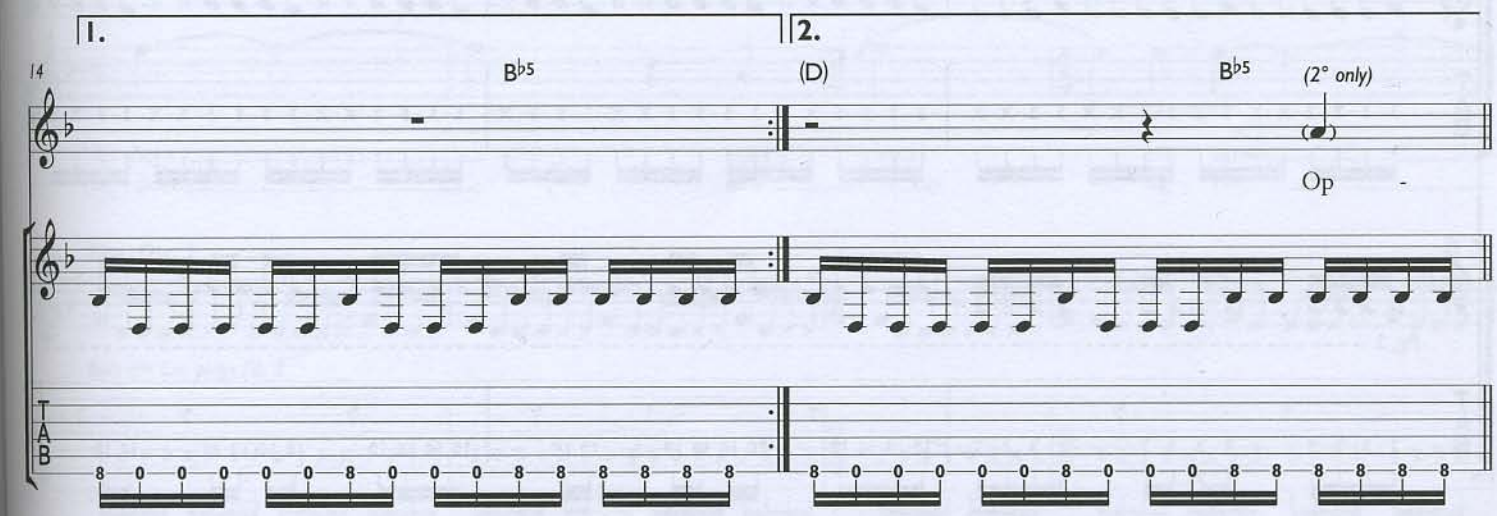
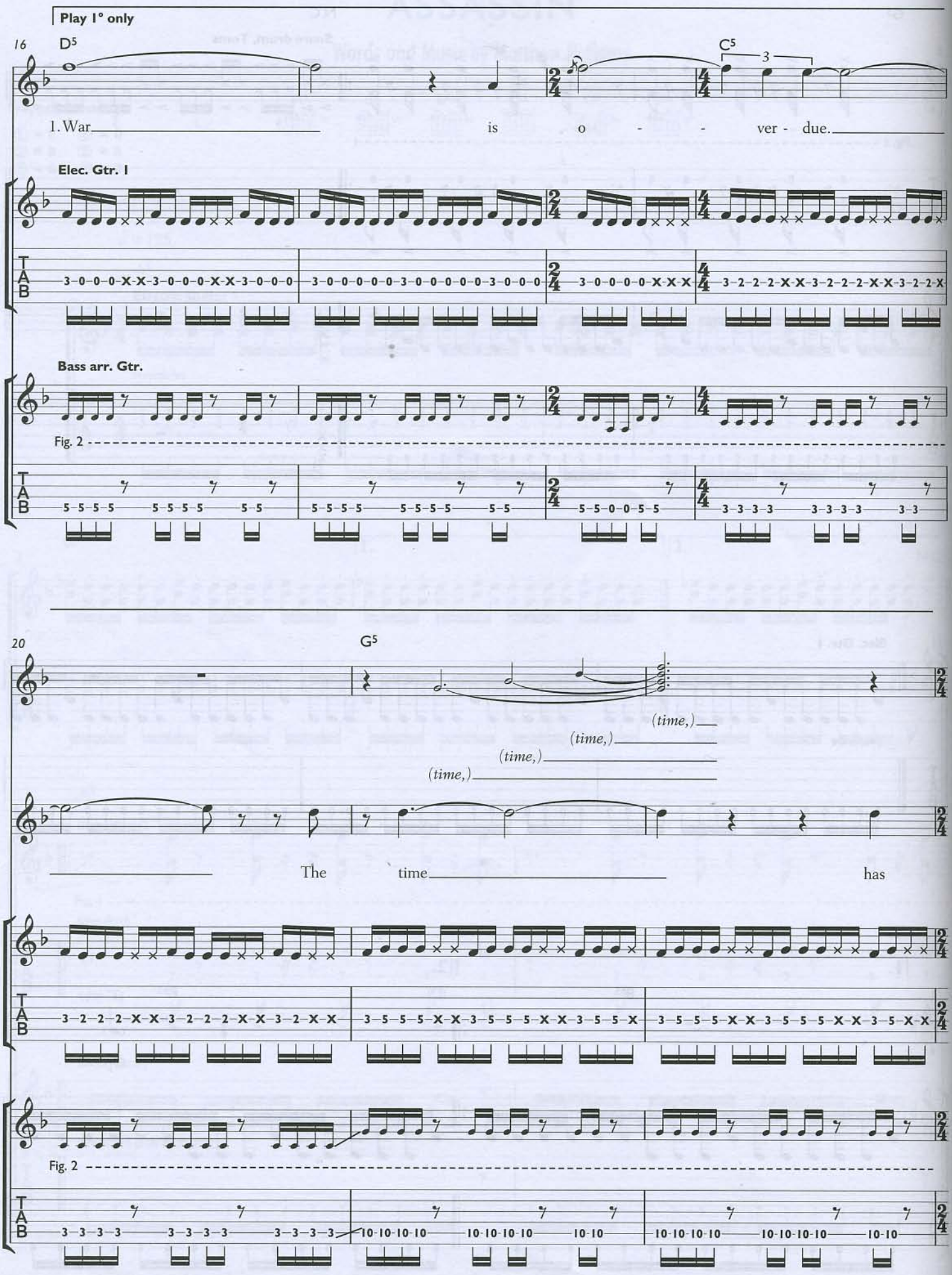
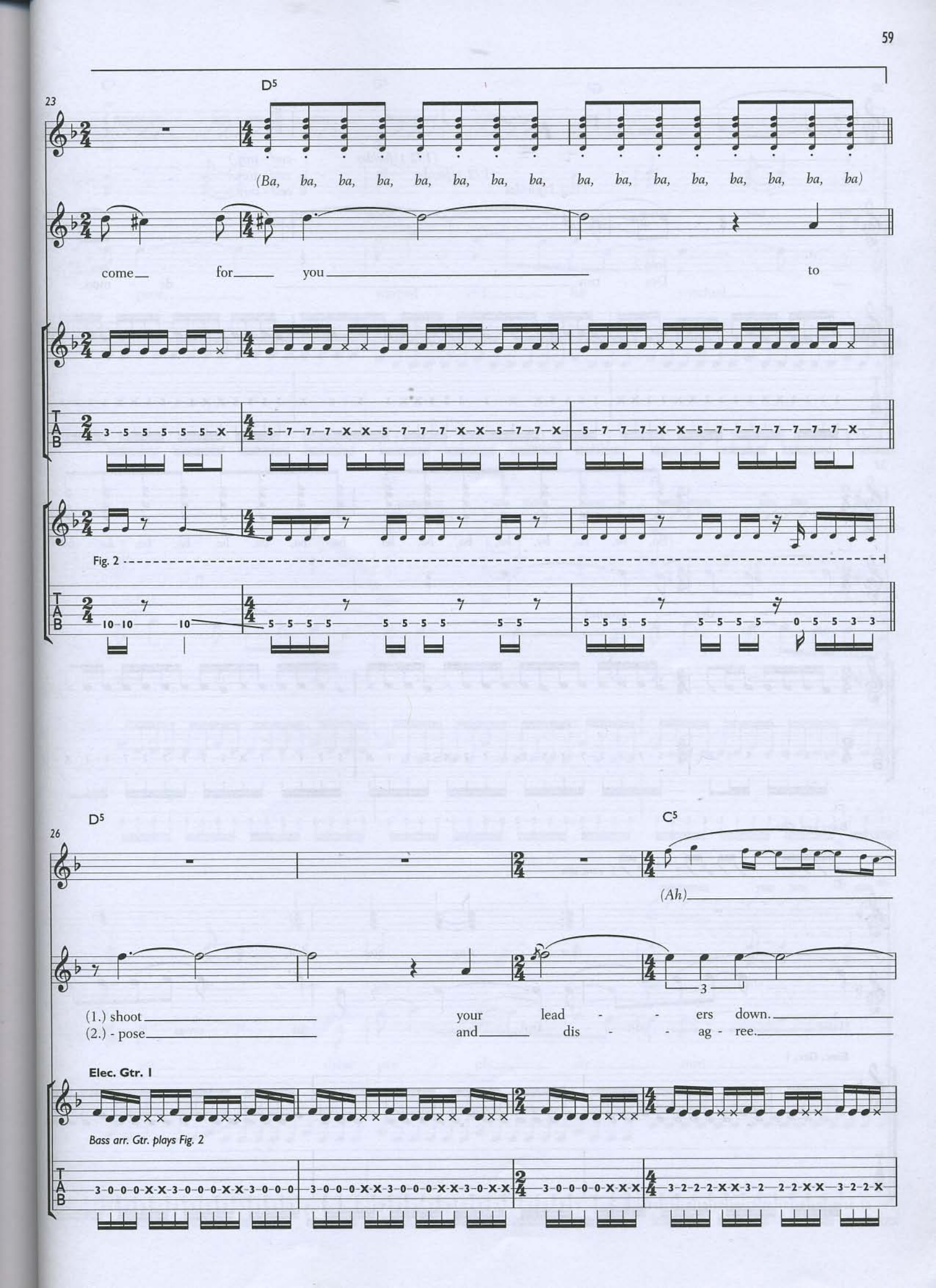
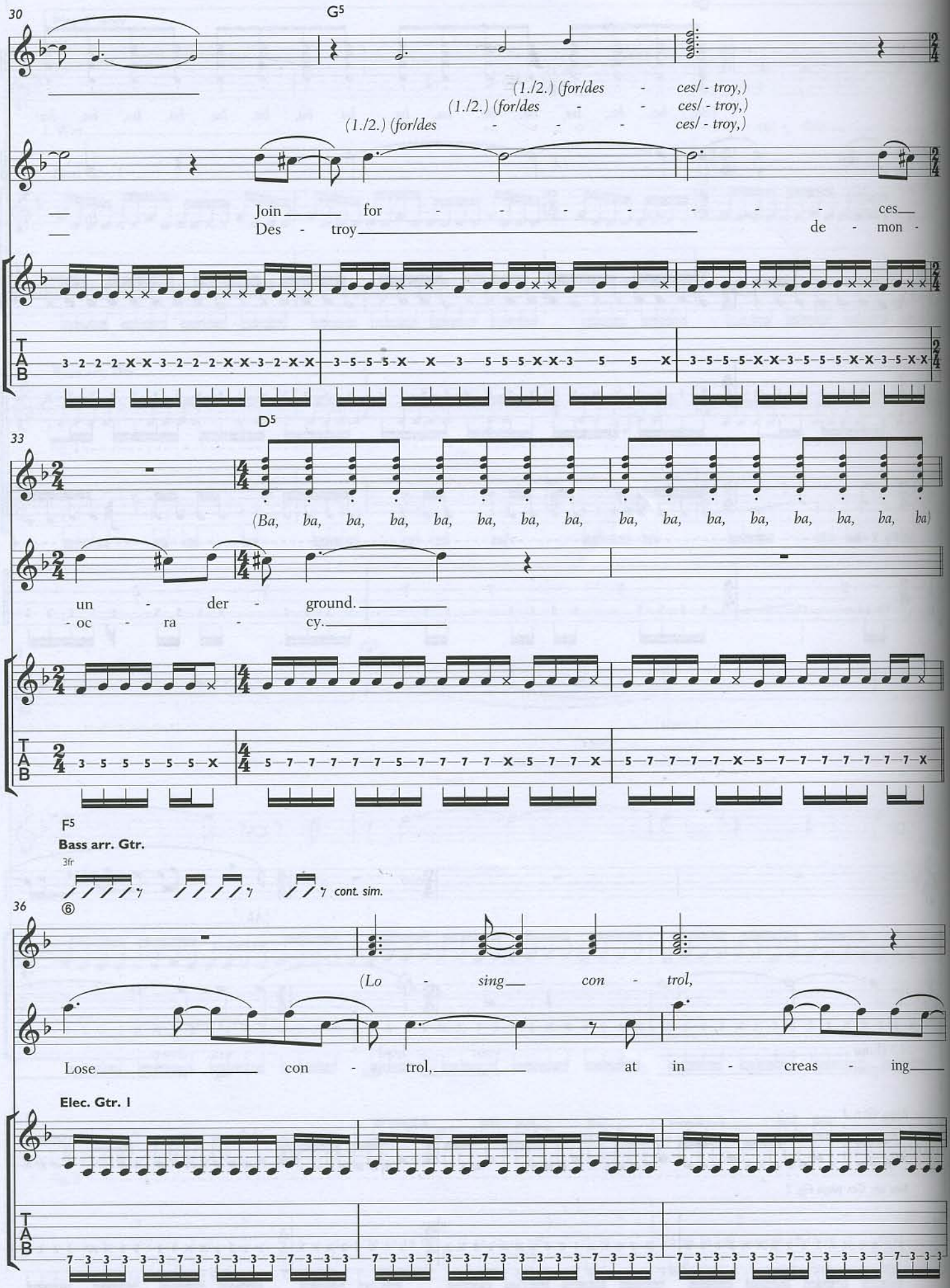

G5
N.C
Snare drum, Toms
8
Fig. 1
TAB

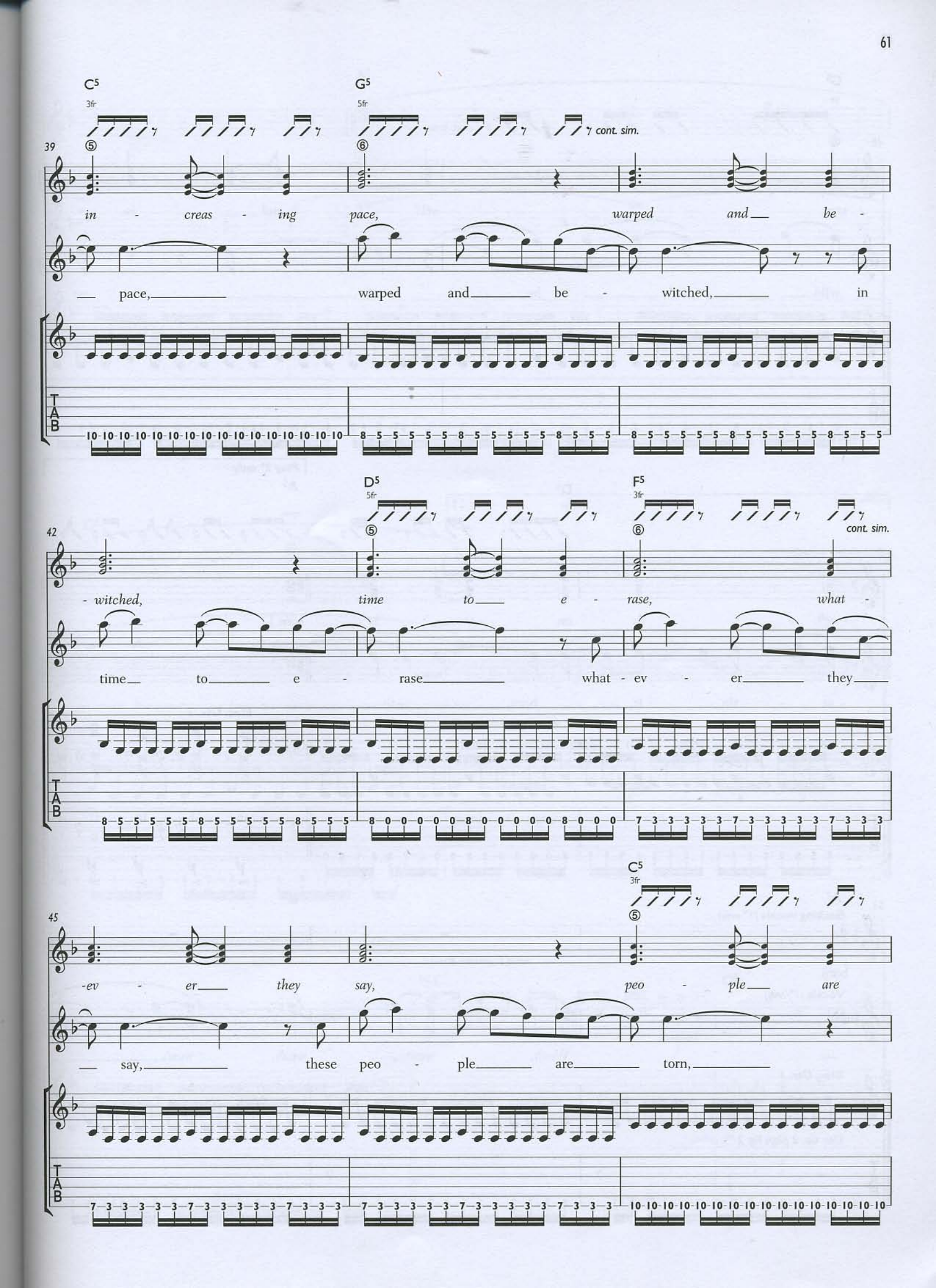

(D)
11
Elec. Gtr. 1
overdrive
TAB

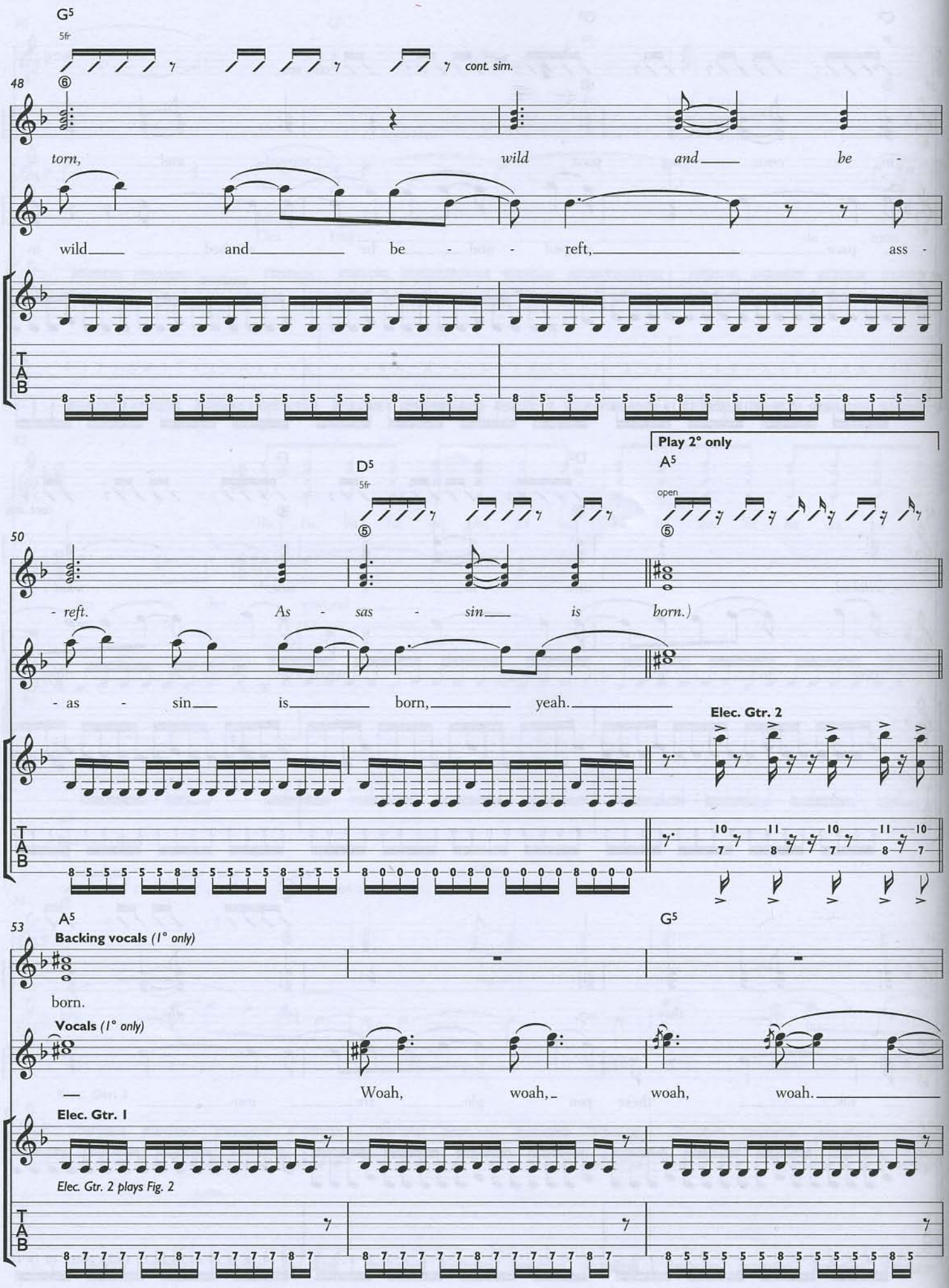

1.
2.
14
B♭5
(D)
B♭5
(2° only)
Op
TAB

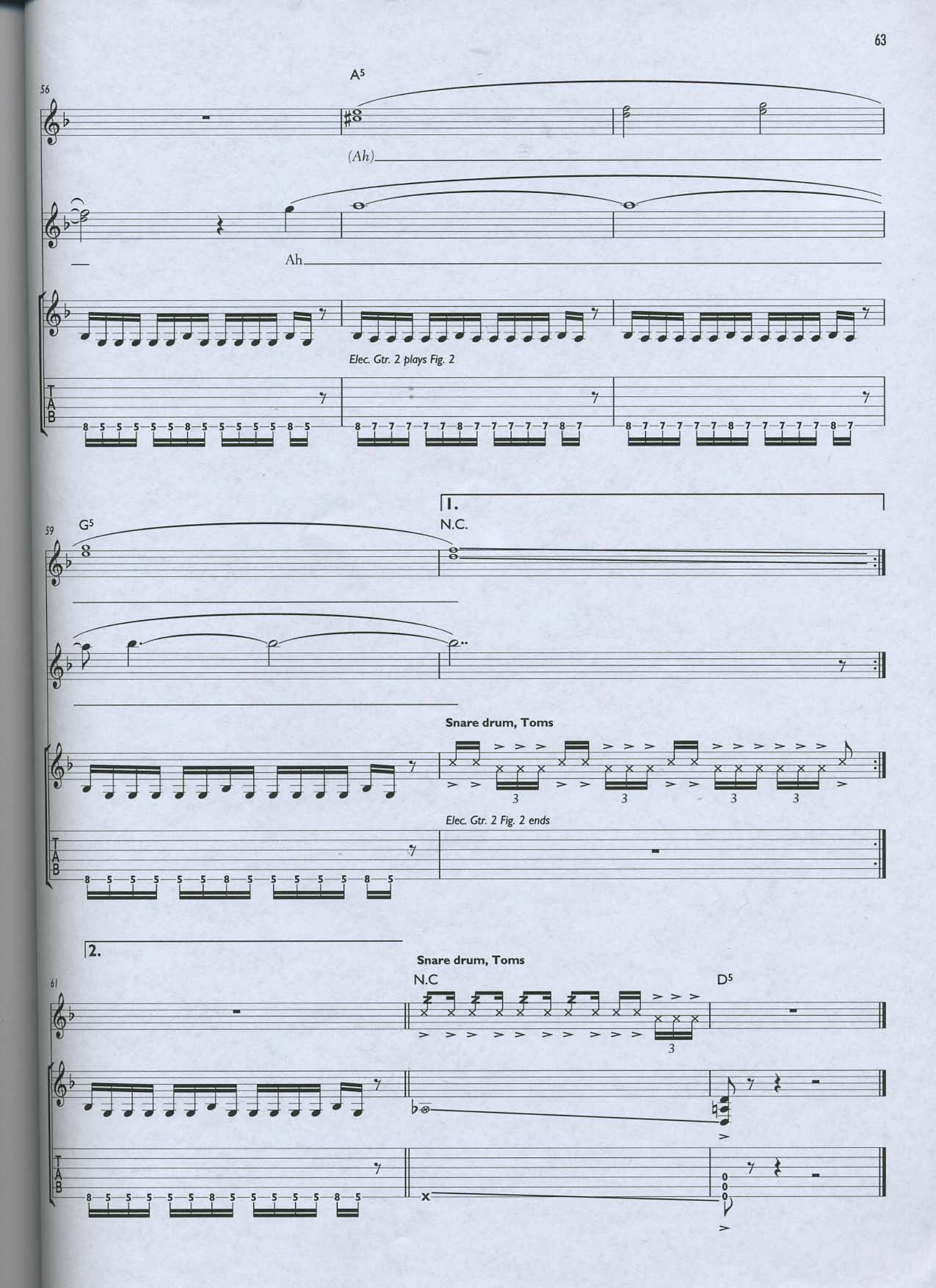

Play 1° only
16
D5
C5
3
1. War is o - - ver - due.
Elec. Gtr. 1
Bass arr. Gtr.
Fig. 2
20
G5
(time,)
(time,)
(time,)
(time,)
The time has
Fig. 2


23
D5
(Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba)
come for you to
Fig. 2
26
D5
C5
(Ah)
(1.) shoot your lead - - ers down.
(2.) - pose and dis - - ag - ree.
Elec. Gtr. 1
Bass arr. Gtr. plays Fig. 2


30
G5
(1./2.) (for/des - ces/ - troy,)
(1./2.) (for/des - - ces/ - troy,)
(1./2.) (for/des - - - ces/ - troy,)
Join for - - - - - - - ces
Des - troy de - mon -
33
D5
(Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba)
un - der - ground.
- oc - ra - cy.
F5
Bass arr. Gtr.
3fr
cont. sim.
36
(Lo - sing con - trol,
Lose con - trol, at in - creas - ing
Elec. Gtr. 1


C5
3fr
G5
5fr
cont. sim.
39
in - creas - ing pace, warped and be -
pace, warped and be - witched, in
D5
5fr
F5
3fr
cont. sim.
42
- witched, time to e - rase, what -
time to e - rase what - ev - er they
C5
3fr
45
-ev - er they say, peo - ple are
say, these peo - ple are torn,
TAB


G5
5fr
cont. sim.
48
torn, wild and be -
wild and be - reft, ass -
Play 2° only
D5
5fr
A5
open
50
- reft. As - sas - sin is born.)
- as - sin is born, yeah.
Elec. Gtr. 2
A5
53
Backing vocals (1° only)
born.
G5
Vocals (1° only)
Woah, woah, woah, woah.
Elec. Gtr. 1
Elec. Gtr. 2 plays Fig. 2
TAB


56
A5
(Ah)
Ah
Elec. Gtr. 2 plays Fig. 2
59
G5
1.
N.C.
Snare drum, Toms
Elec. Gtr. 2 Fig. 2 ends
2.
61
Snare drum, Toms
N.C
D5

EXO-POLITICS

Words and Music by Matthew Bellamy

♩ = 124

N.C. (Dm) (F) (Dm) (F)

Electric Guitar I

(Drums)

overdrive

1/2

7 Dm F Dm F B♭

1. O - pen the skies ov - - er me. I am wait - -

1/2

12 F A Dm B♭ F

-ing pa - tient - ly. I'll wait for a

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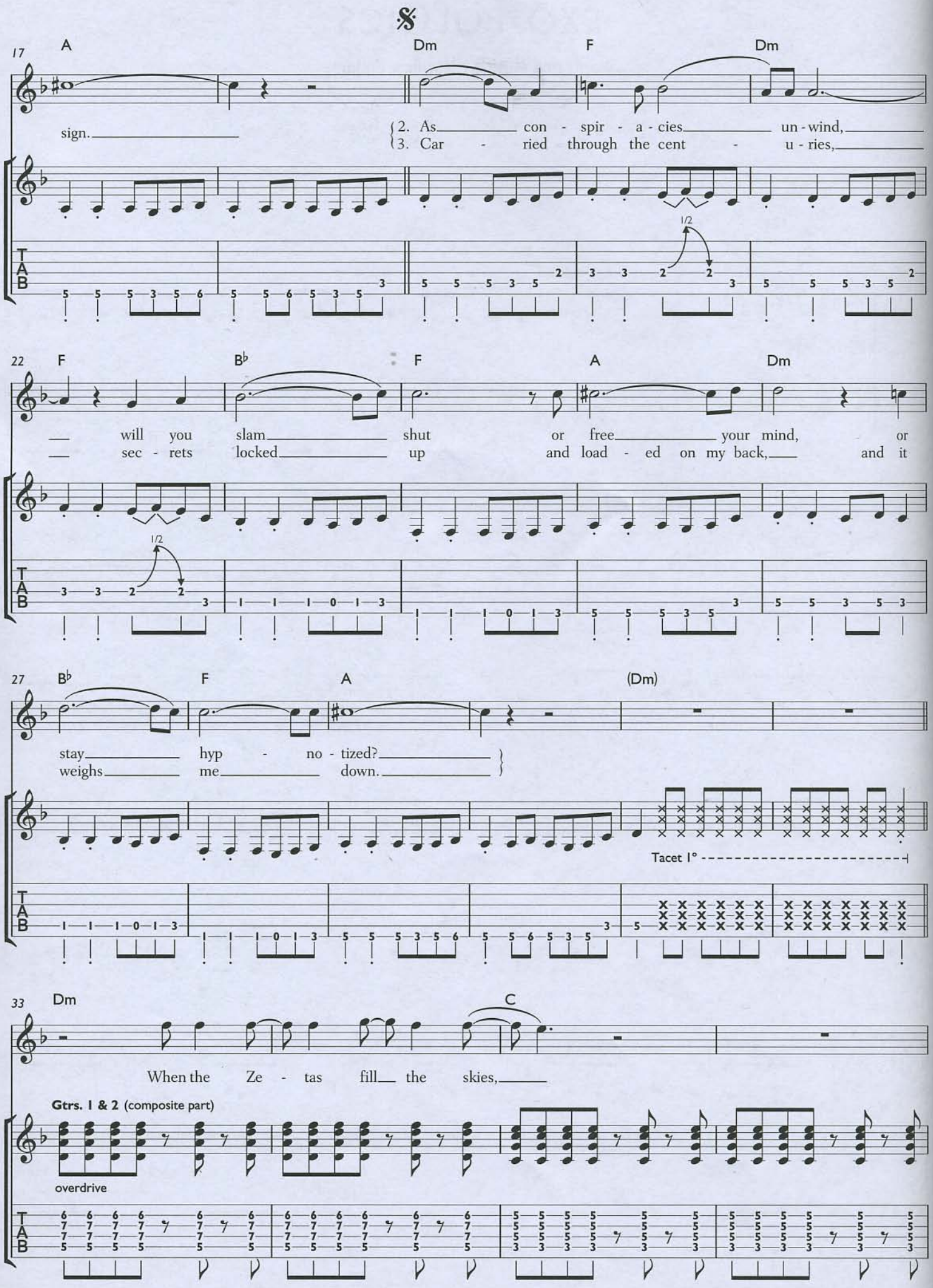
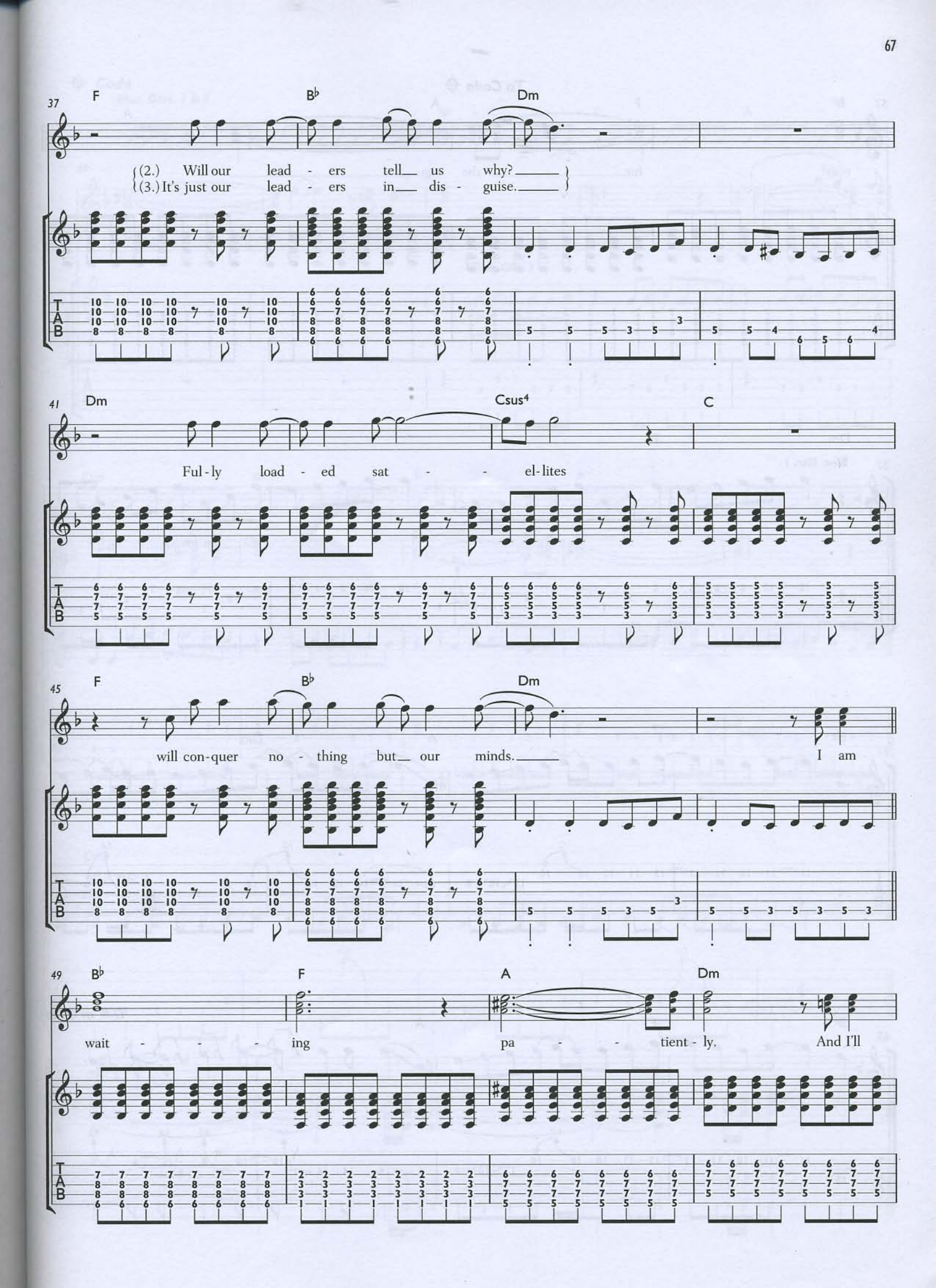
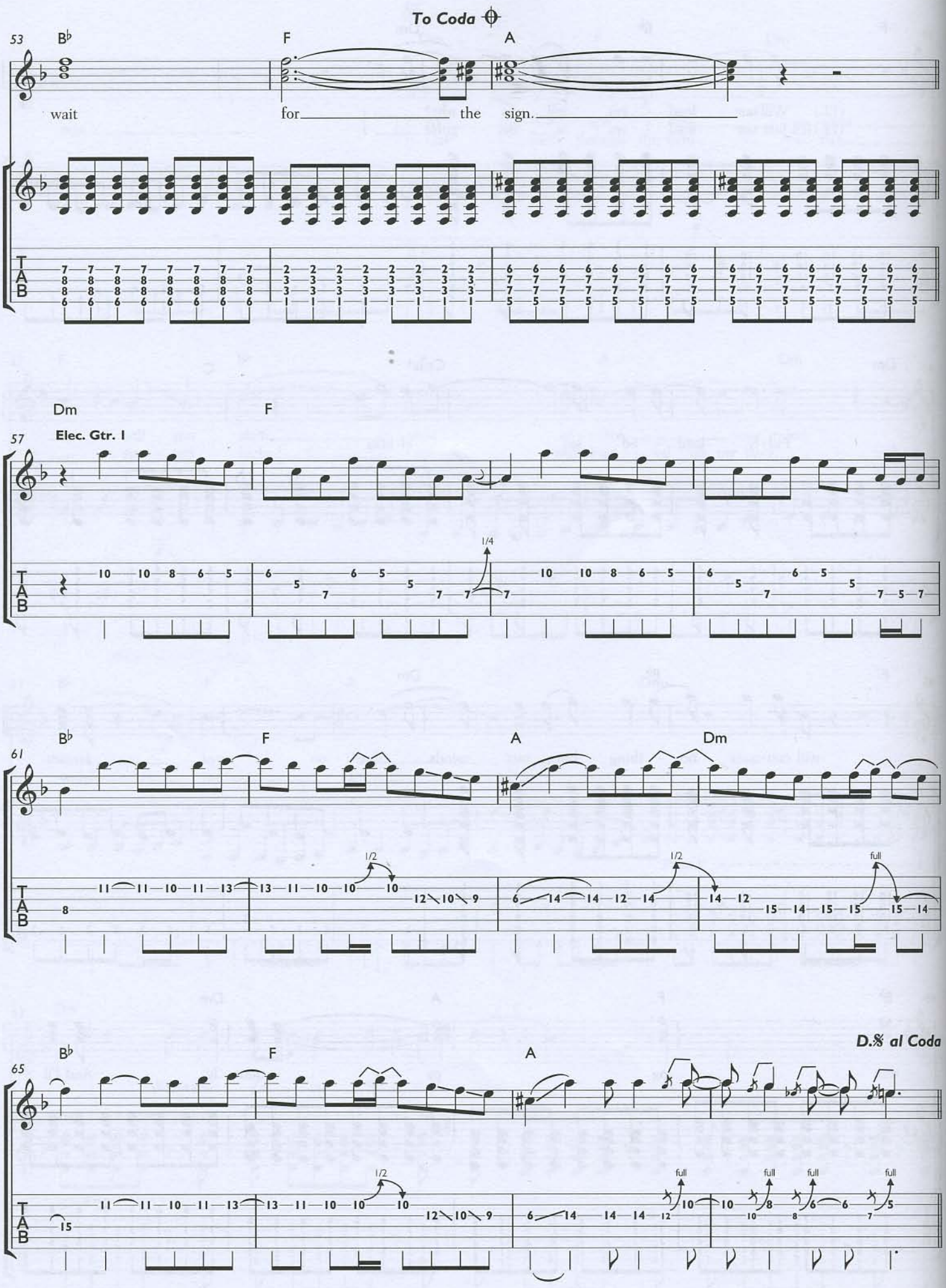
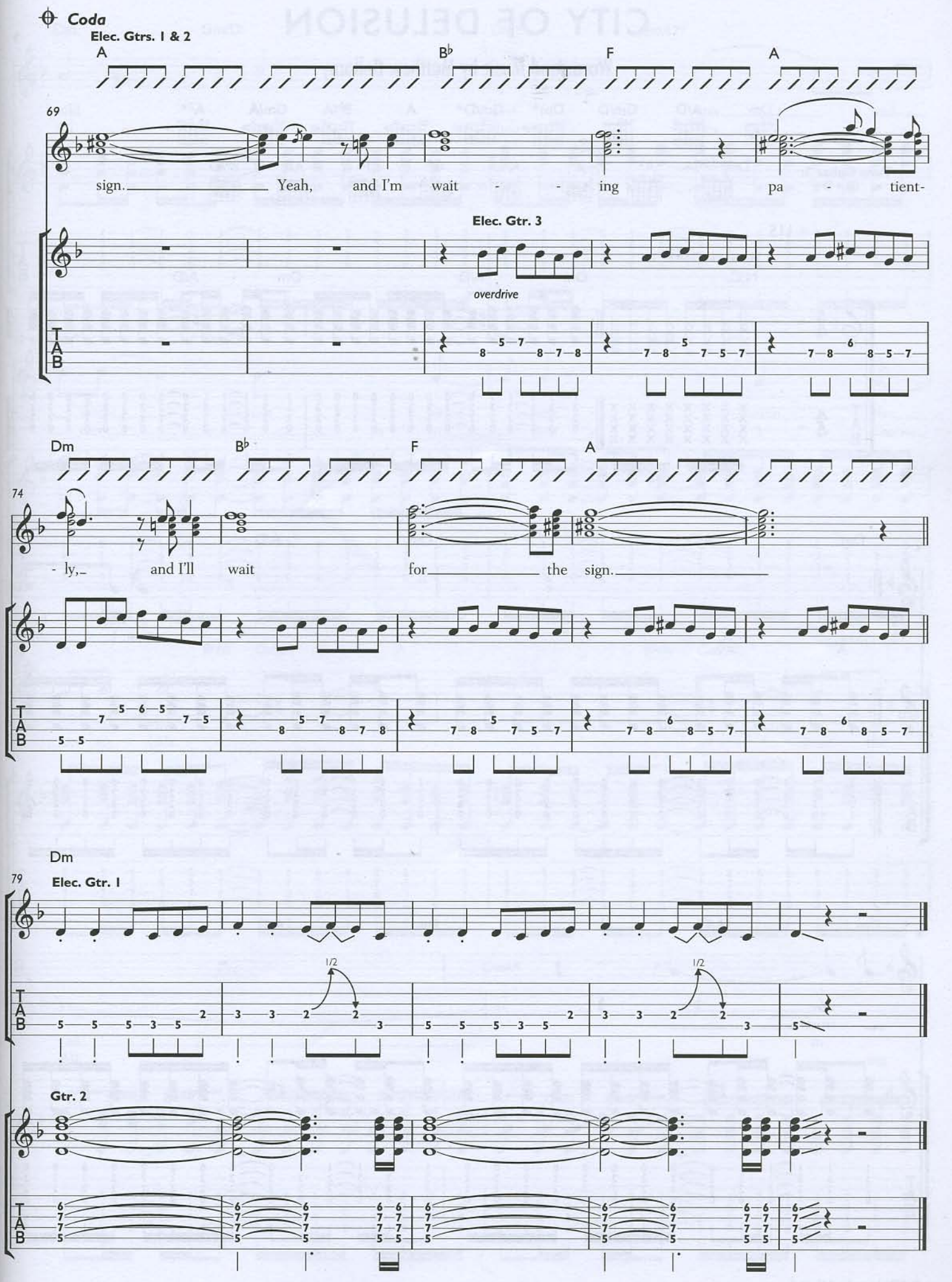

17
A
Dm
F
Dm
sign.
2. As con - spir - a - cies un - wind,
3. Car - ried through the cent - u - ries,
1/2
22
F
B♭
F
A
Dm
will you slam shut or free your mind, or
sec - rets locked up and load - ed on my back, and it
1/2
27
B♭
F
A
(Dm)
stay hyp - no - tized?
weighs me down.
Tacet 1°
33
Dm
C
When the Ze - tas fill the skies,
Gtrs. 1 & 2 (composite part)
overdrive
TAB

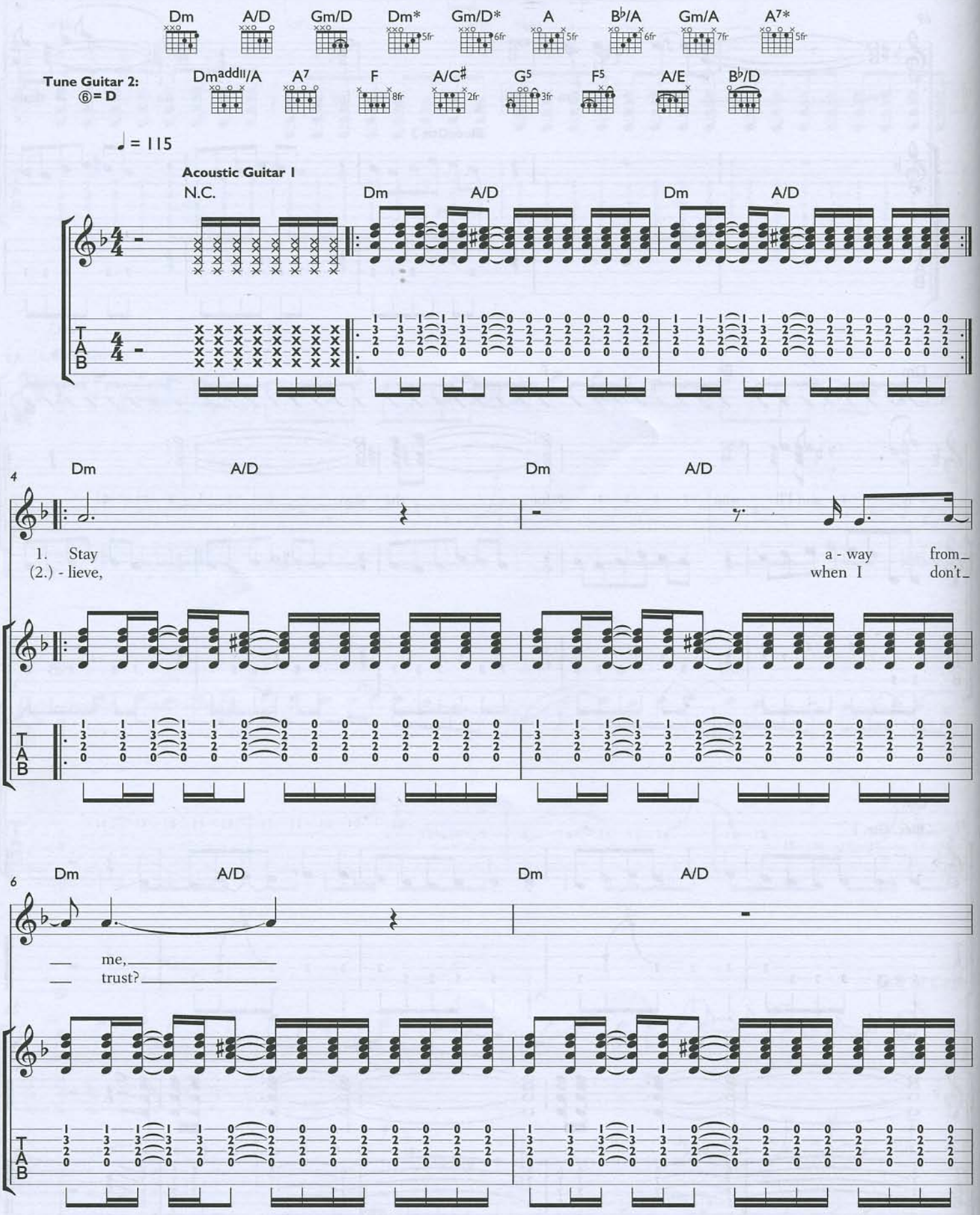

37
F
B♭
Dm
(2.) Will our lead - ers tell_ us why?_
(3.) It's just our lead - ers in_ dis - guise._
41
Dm
Csus4
C
Ful - ly load - ed sat - - el - lites
45
F
B♭
Dm
will con - quer no - thing but_ our minds._
I am
49
B♭
F
A
Dm
wait - - - ing pa - - tient - ly.
And I'll


To Coda
53
B♭
F
A
wait
for
the
sign.
Dm
F
57
Elec. Gtr. I
1/4
B♭
F
A
Dm
61
1/2
1/2
full
B♭
F
A
D.𝄋 al Coda
65
1/2
full
full
full
full


Coda
Elec. Gtrs. 1 & 2
A
B♭
F
A
69
sign. Yeah, and I'm wait - - ing pa - tient-
Elec. Gtr. 3
overdrive
Dm
B♭
F
A
74
- ly, and I'll wait for the sign.
Dm
79
Elec. Gtr. 1
1/2
1/2
Gtr. 2

CITY OF DELUSION

Words and Music by Matthew Bellamy



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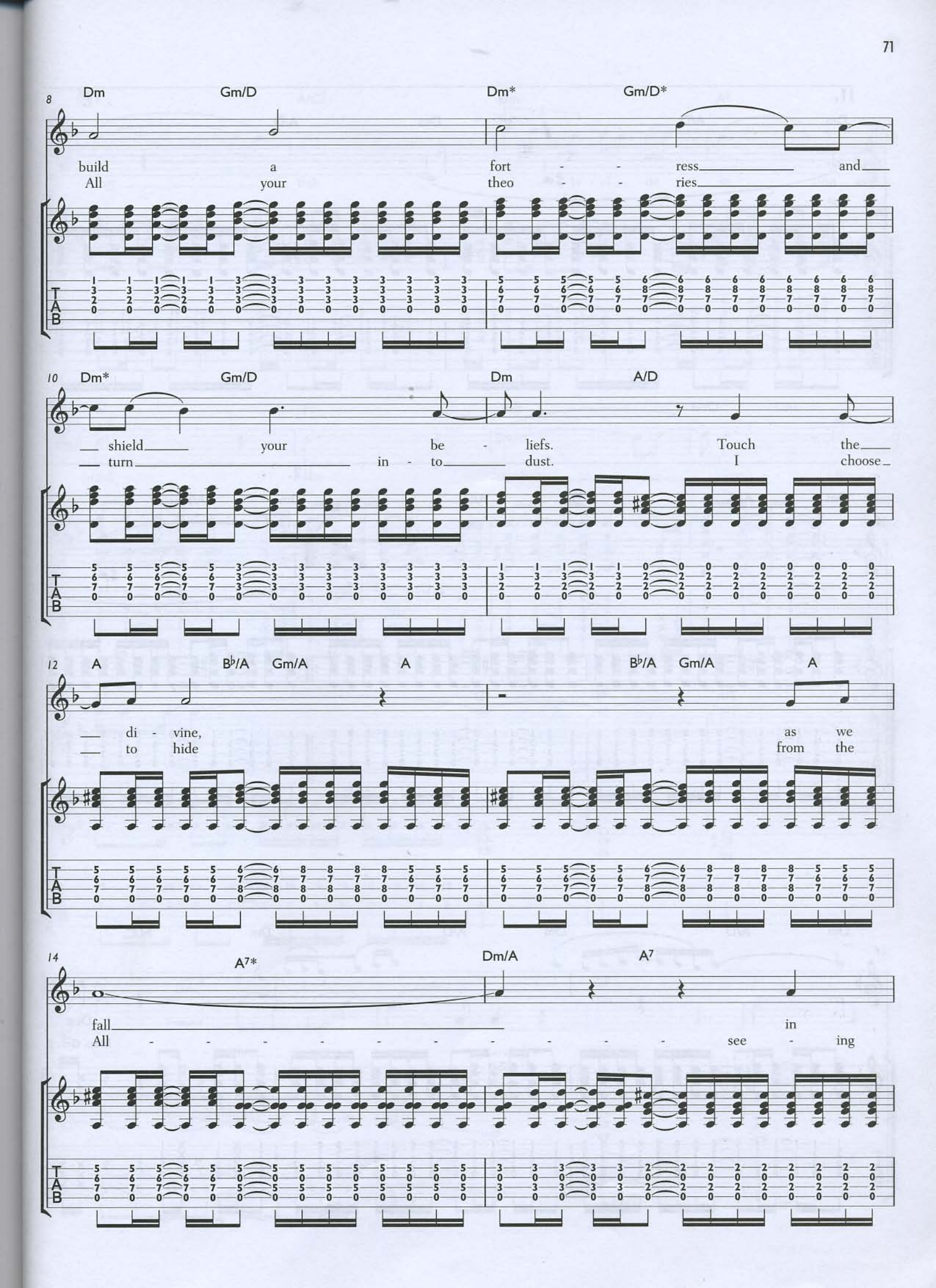
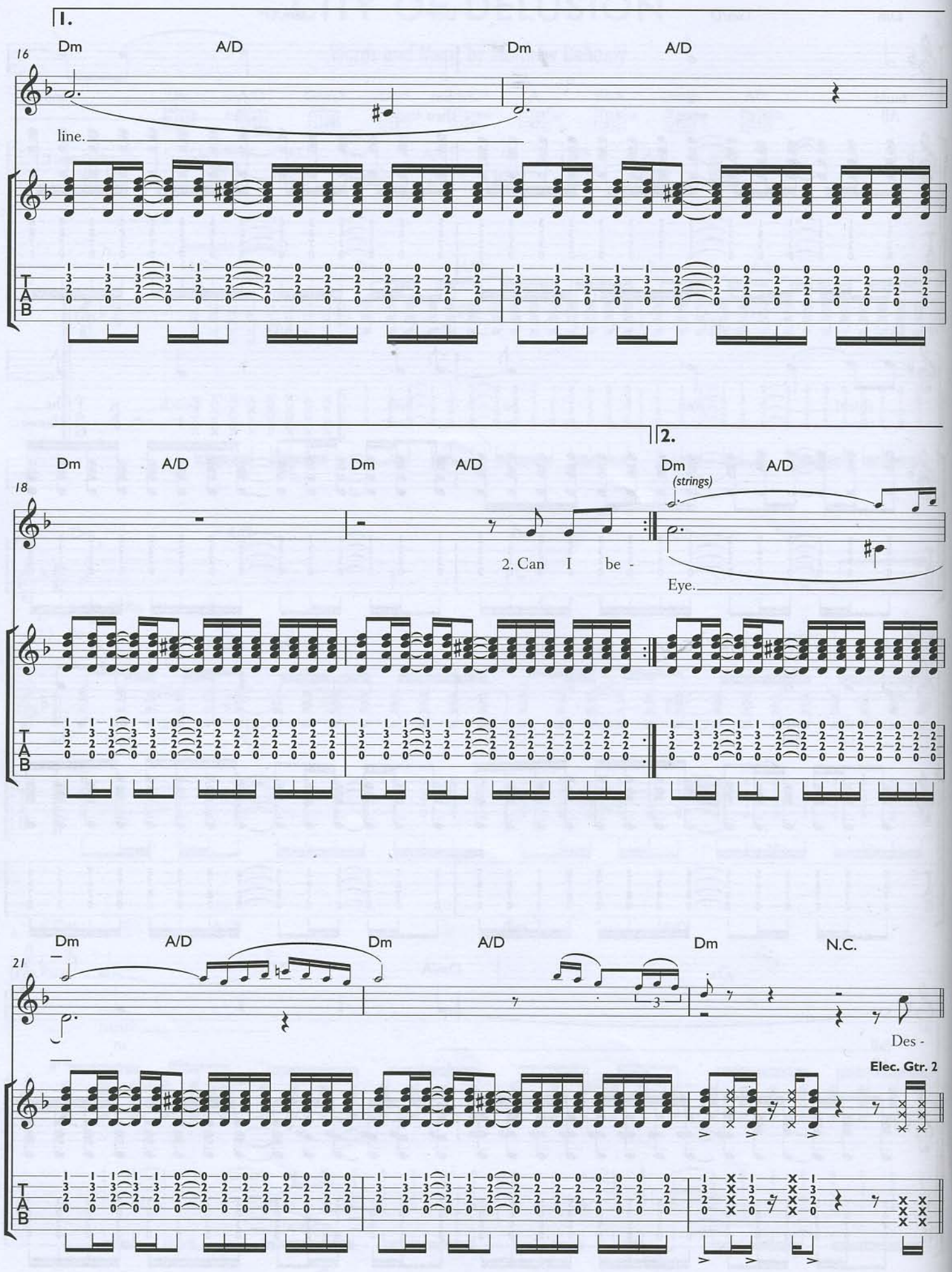
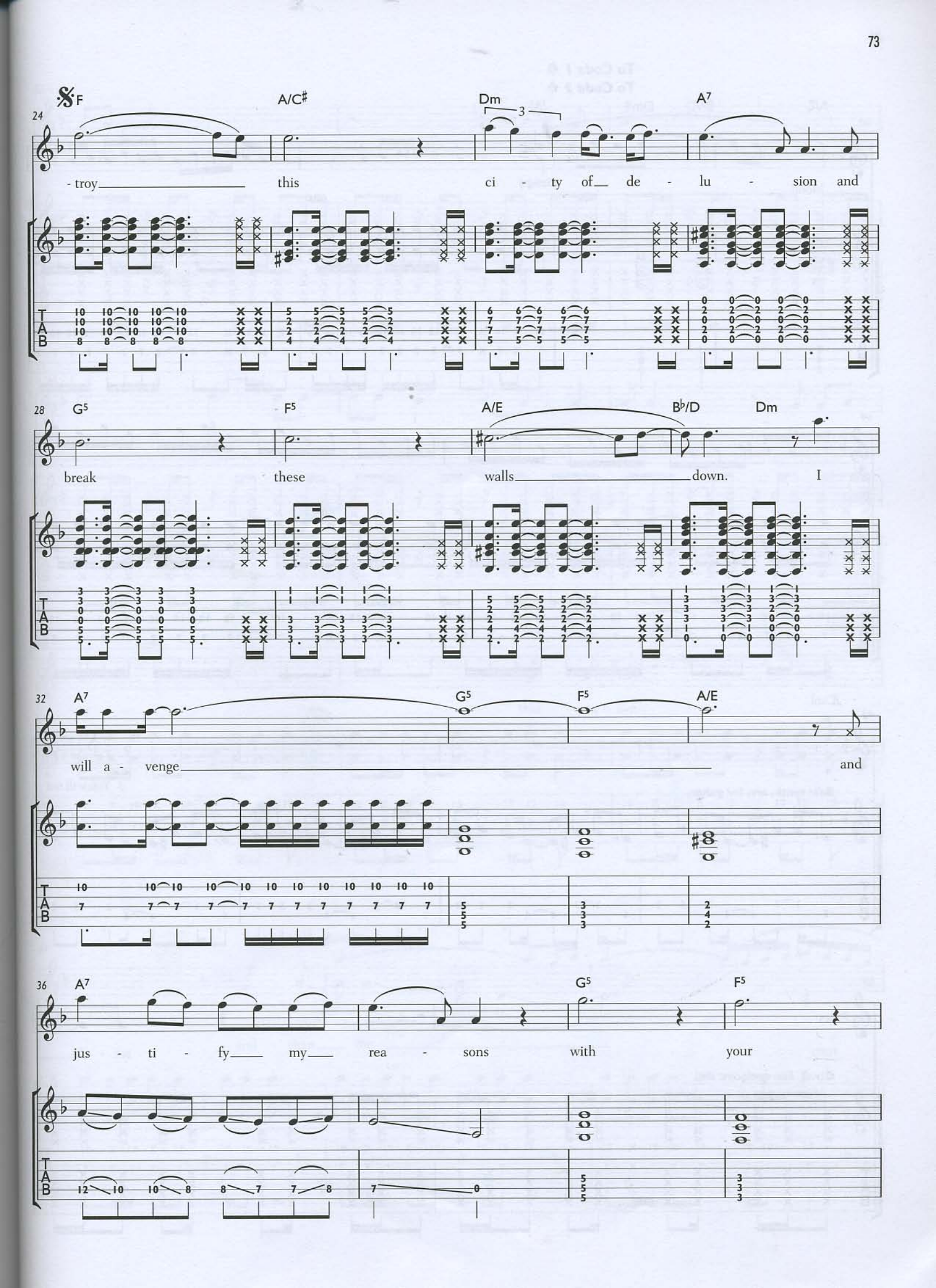
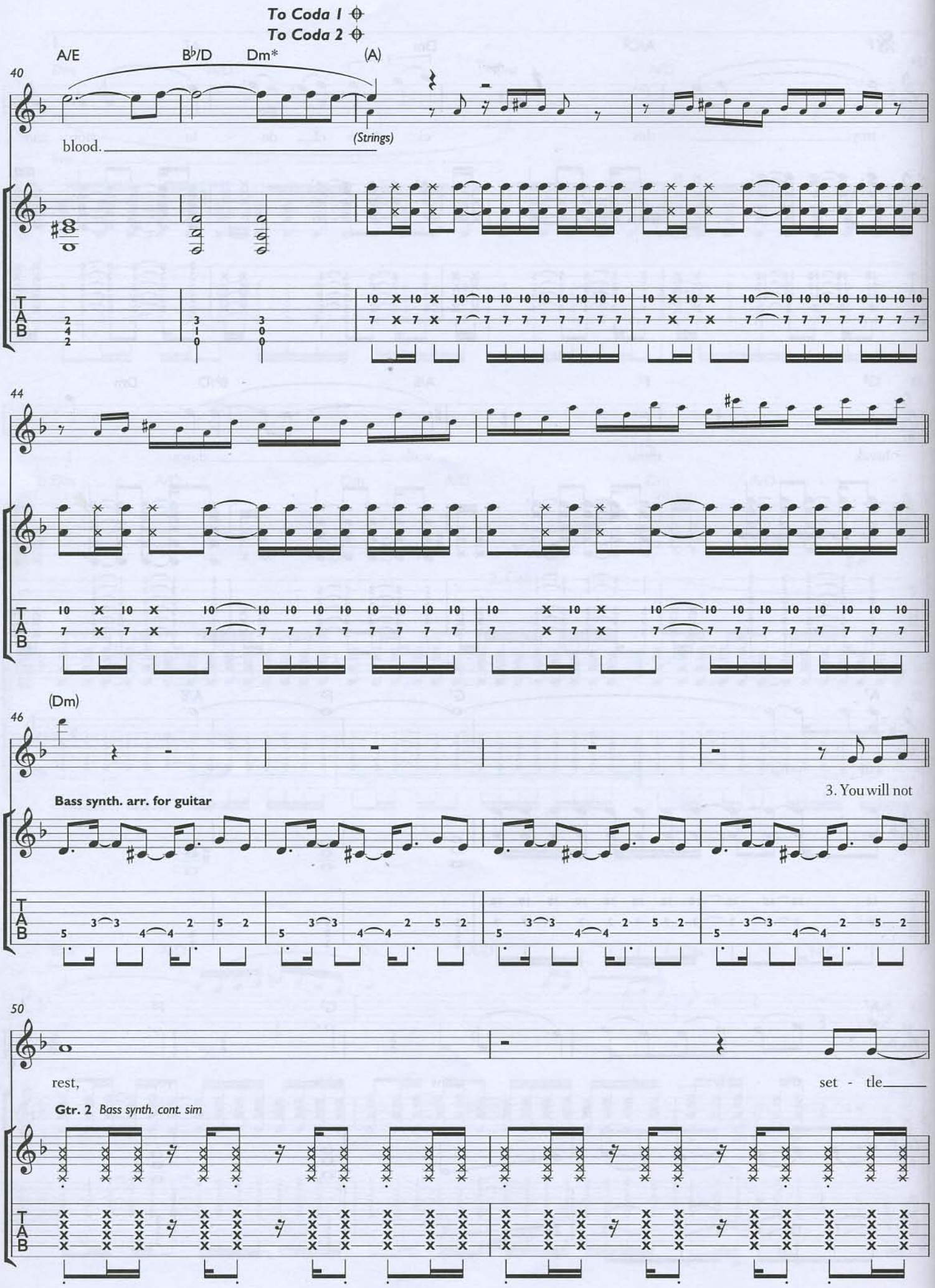
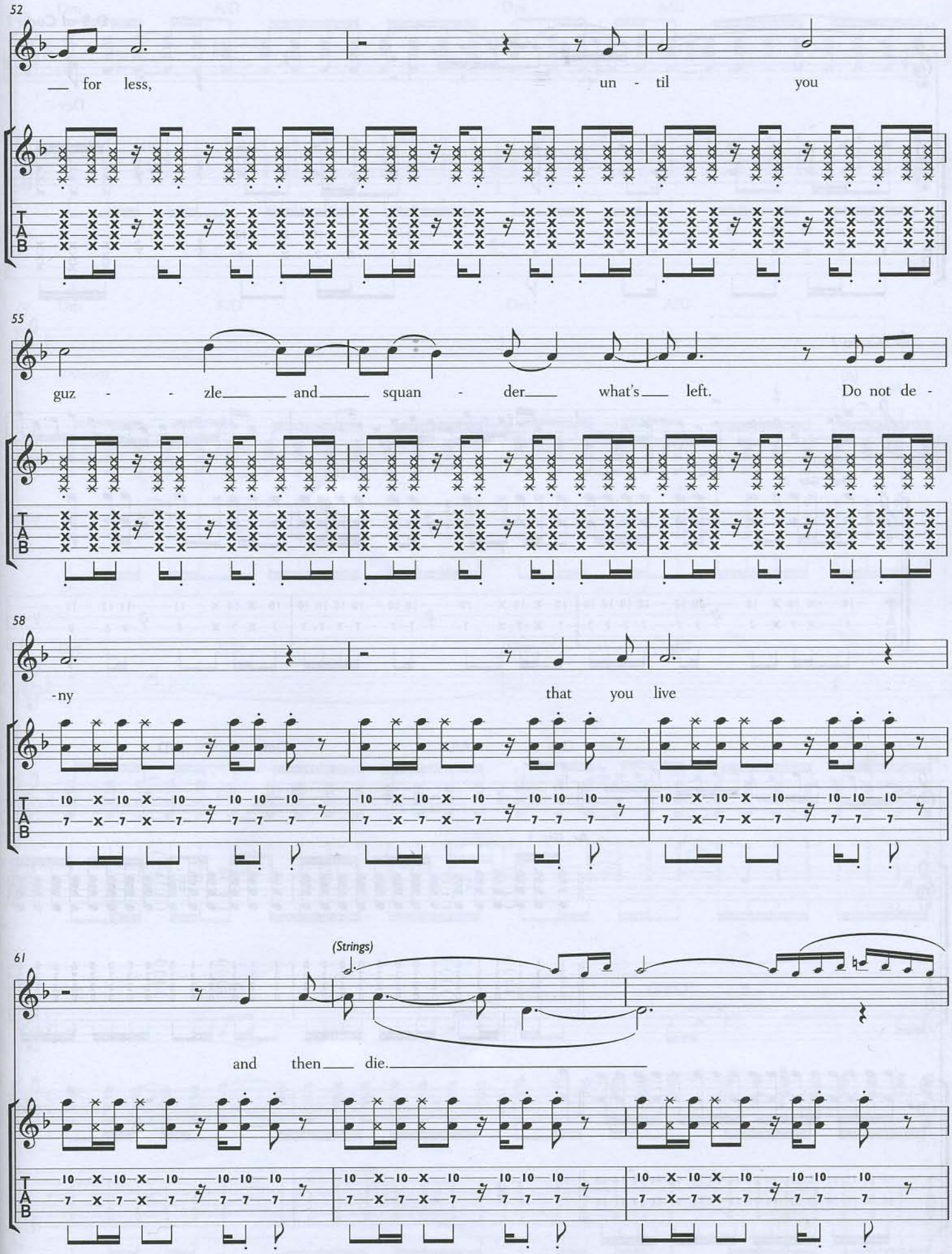
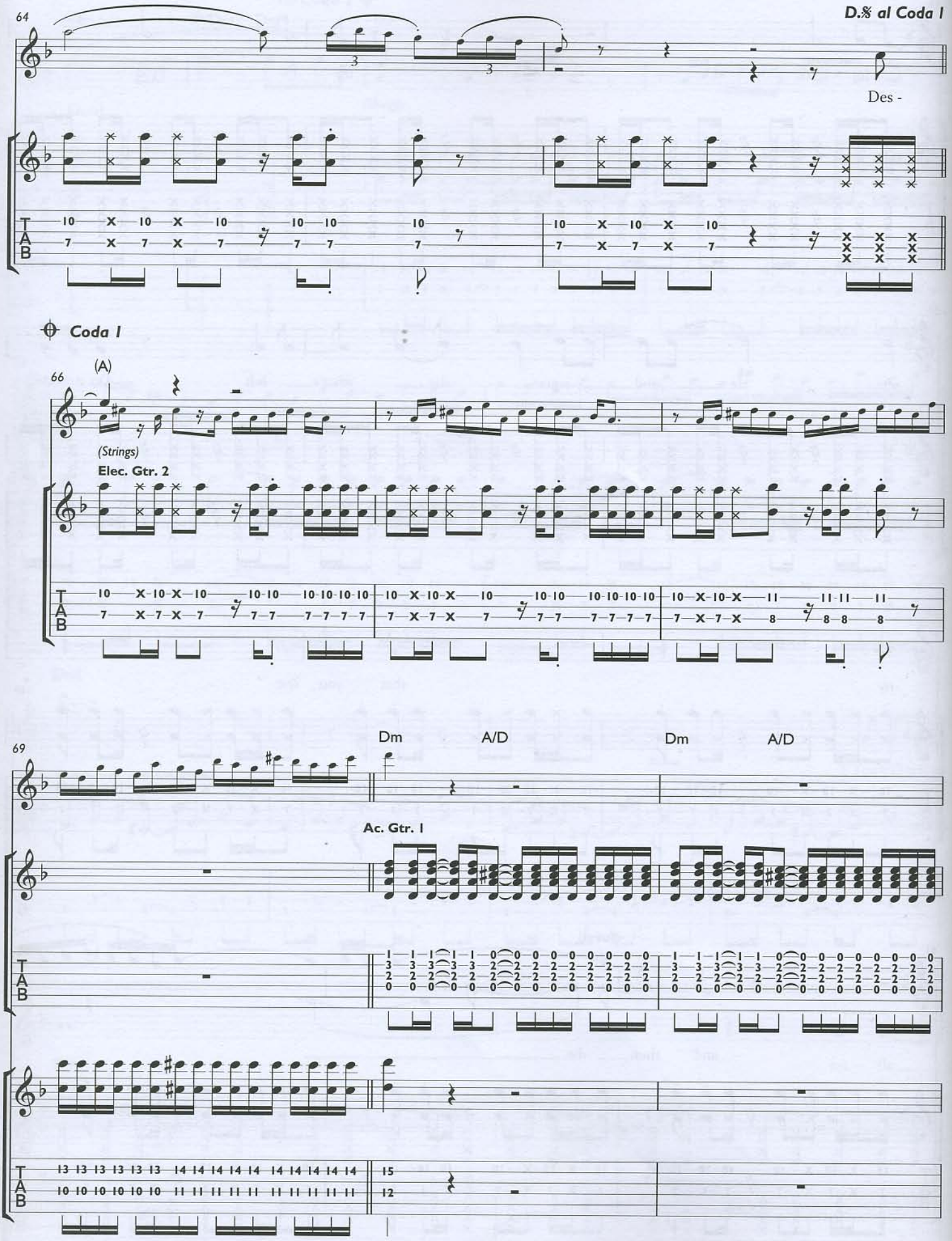

8
Dm
Gm/D
Dm*
Gm/D*
build a fort - - ress and
All your theo - - ries
10
Dm*
Gm/D
Dm
A/D
shield your be - liefs. Touch the
turn in - to dust. I choose
12
A
B♭/A
Gm/A
A
B♭/A
Gm/A
A
di - vine, as we
to hide from the
14
A7*
Dm/A
A7
fall in
All - - - - - - - - - - see - ing
T
A
B

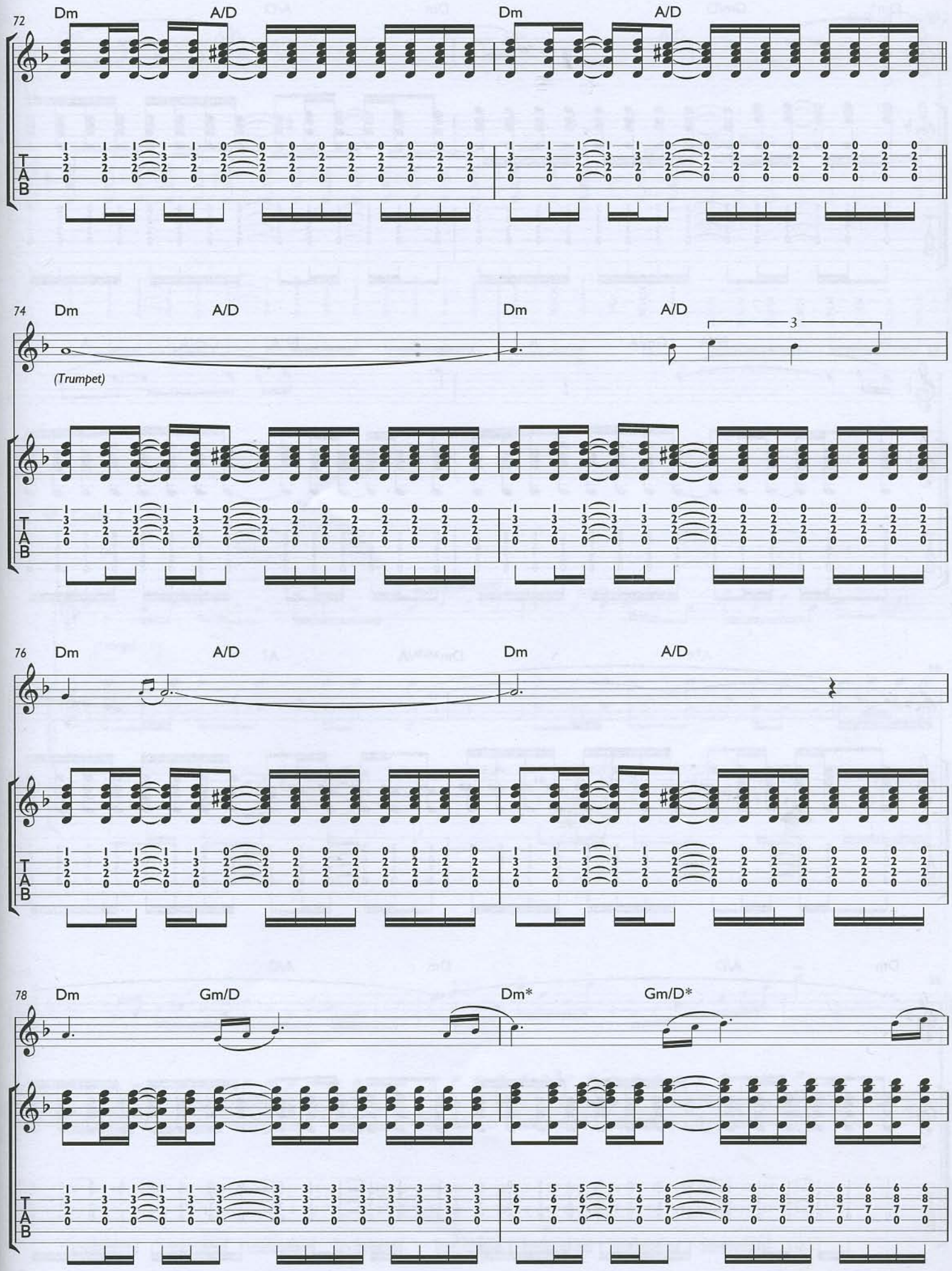

1.
16
Dm
A/D
Dm
A/D
line.
TAB
Dm
A/D
Dm
A/D
2.
Dm
A/D
18
(strings)
2. Can I be -
Eye.
Dm
A/D
Dm
A/D
Dm
N.C.
21
Des -
Elec. Gtr. 2

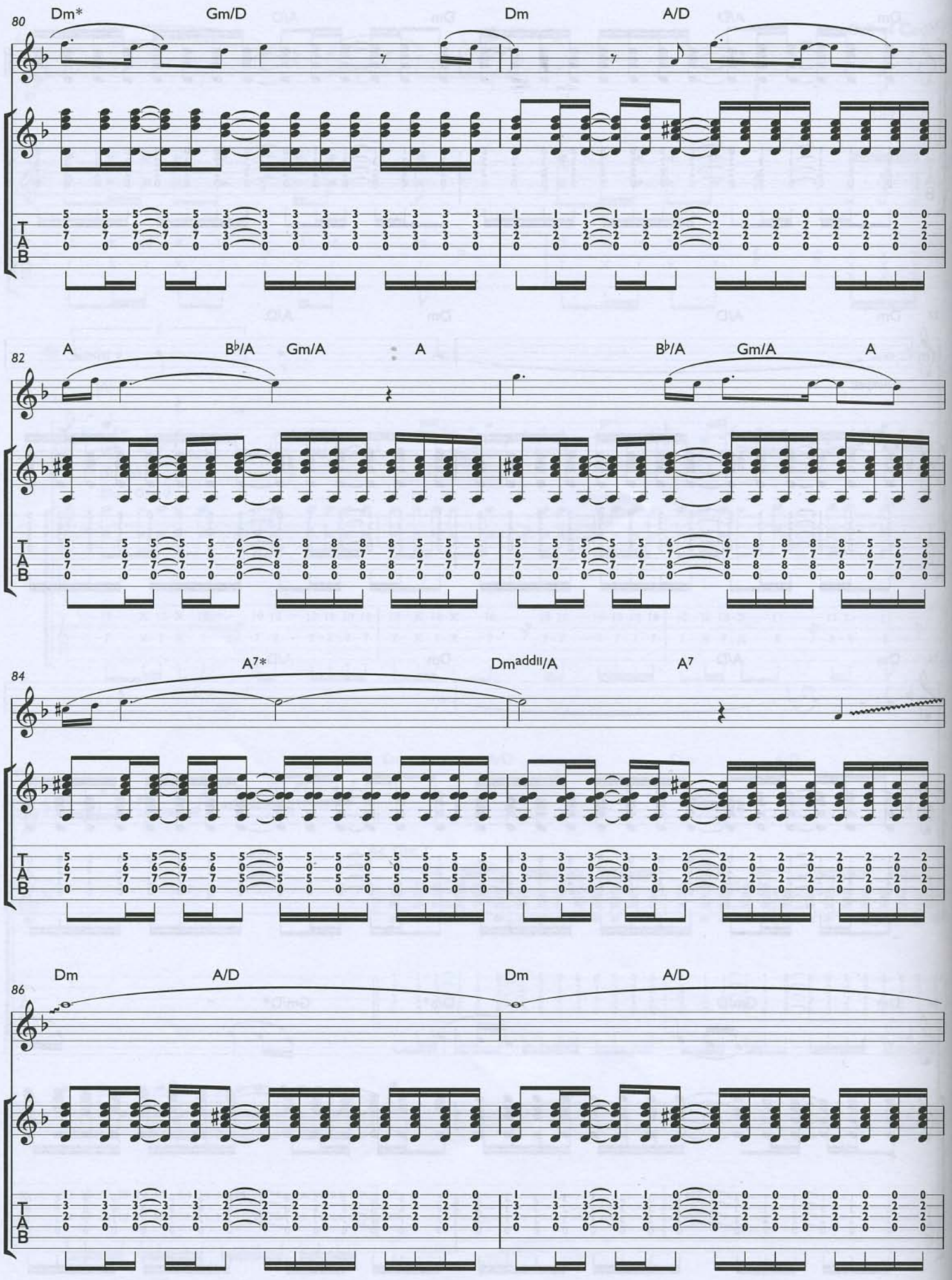

24
F
A/C♯
Dm
A7
- troy this ci - ty of de - lu - sion and
28
G5
F5
A/E
B♭/D
Dm
break these walls down. I
32
A7
G5
F5
A/E
will a - venge and
36
A7
G5
F5
jus - ti - fy my rea - sons with your

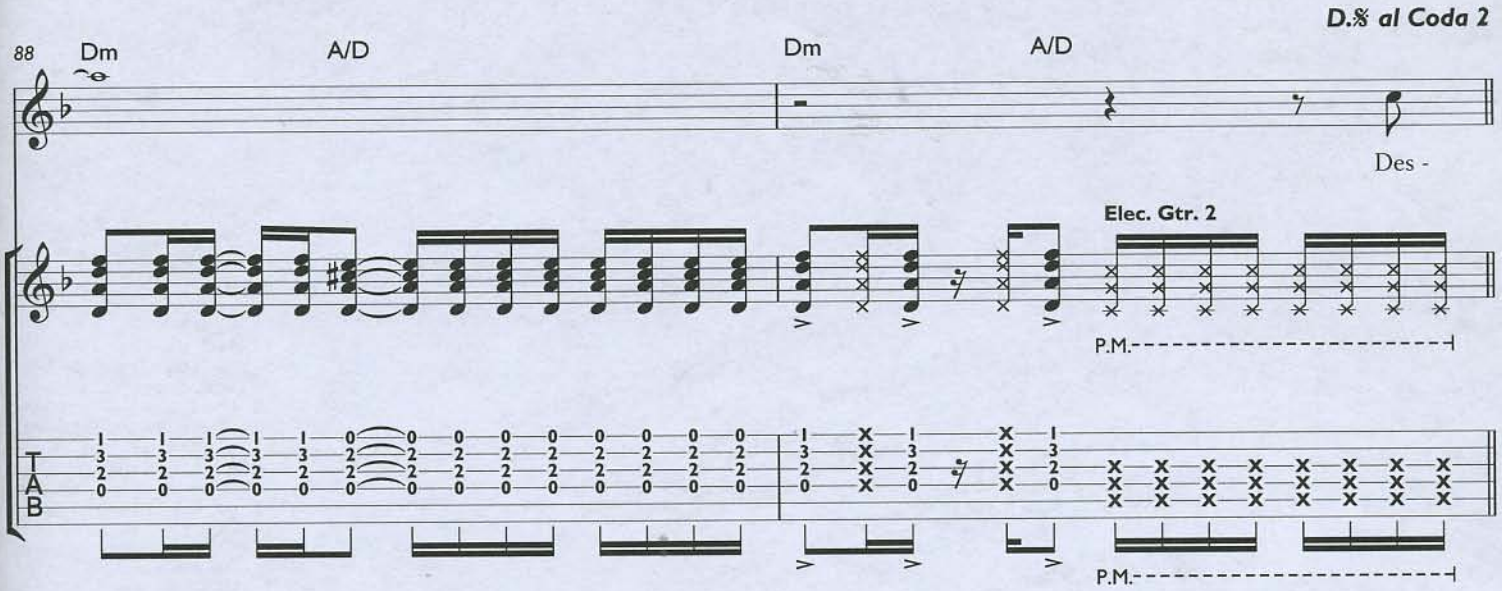

To Coda 1
To Coda 2
A/E
B♭/D
Dm*
(A)
40
blood.
(Strings)
44
(Dm)
46
Bass synth. arr. for guitar
3. You will not
50
rest,
set - tle
Gtr. 2 Bass synth. cont. sim

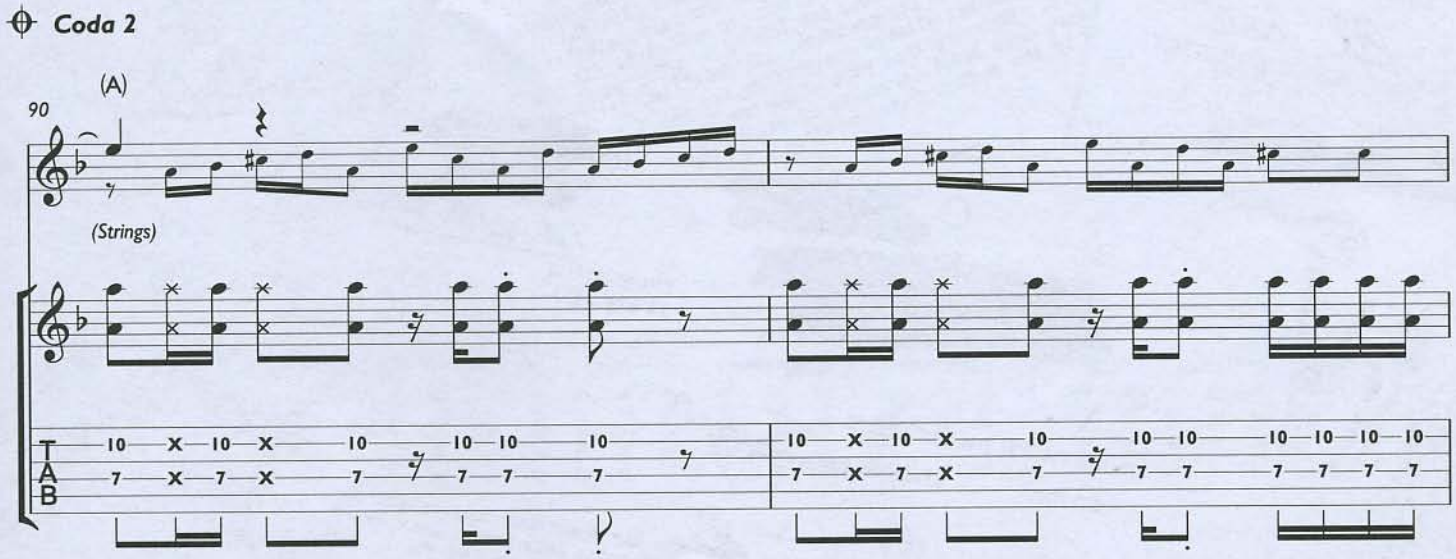

52
for less,
un - til you
55
guz - - zle and squan - der what's left. Do not de -
58
-ny
that you live
61
(Strings)
and then die.
T
A
B

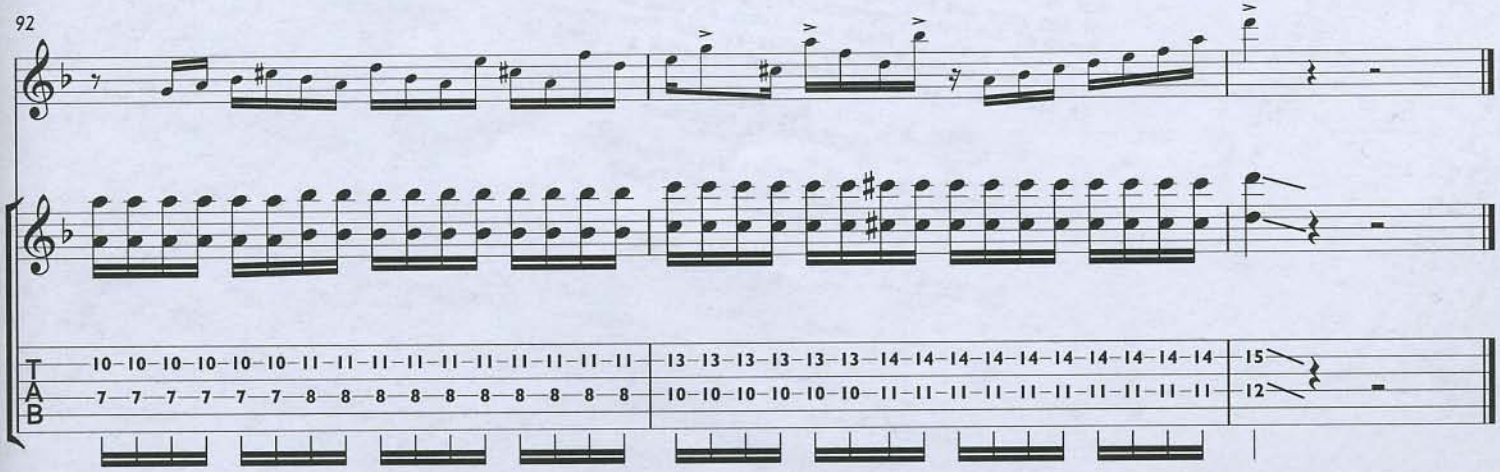

64
D.% al Coda 1
Des -
Coda 1
66
(A)
(Strings)
Elec. Gtr. 2
69
Dm
A/D
Dm
A/D
Ac. Gtr. 1


72
Dm
A/D
Dm
A/D
74
Dm
A/D
Dm
A/D
3
(Trumpet)
76
Dm
A/D
Dm
A/D
78
Dm
Gm/D
Dm*
Gm/D*
TAB


80
Dm*
Gm/D
Dm
A/D
82
A
B♭/A
Gm/A
A
B♭/A
Gm/A
A
84
A7*
Dmadd11/A
A7
86
Dm
A/D
Dm
A/D
TAB


D.% al Coda 2
88
Dm
A/D
Dm
A/D
Des -
Elec. Gtr. 2
P.M.
P.M.
T
A
B


Coda 2
(A)
90
(Strings)
T
A
B


92
T
A
B

[redacted] will serve as a
will furnish the above funds
a philanthropic grant for
of $750.00 (2% of the estimated
[redacted] for this service.

r this project will not exceed
tember 11, 1954.

[redacted] (Director of the
SECRET and are aware of the true

[redacted]
Chemical Division/TSS

APPROVED:

Chief, Chemical Division/TSS

PROGRAM

[redacted]

(H) Des

This is a

trickery.

The manual as it now stan

The section:

1. Underlying bases for the successful p
five sections
Tricks and the background of the psychological pr
by which they operate.

2. Tricks with pills.

3. Tricks with liquids.

Tricks with small objects may be obtained secretly.
which was not considered in my original
section was suggested subsequently to me.
and was given to the number of weeks ago without success.
yet to be completed and it without success.
Another completed task not
was making models of such
described in the manual.

for use by Chemical
Section
of other
Tasks

11. Substances which will produce "euphoria" with no subsequent let-down.

12. Substances which alter personality structure in such a way that the tendency of the recipient to become dependent upon another person is enhanced.

13. A material which will cause mental confusion of such a type that the individual under its influence will find it difficult to maintain a fabrication under questioning.

14. Substances which will lower the ambition and general working efficiency of men when administered in undetectable amounts.

15. Substances which produce weakness or distortion of the eyesight or hearing faculties, preferably without permanent effects.

16. A knockout pill which can surreptitiously be administered in drinks, food, cigarettes, as an aerosol, etc., which will be safe to use, provide a maximum of amnesia, and be suitable for use by agent types on an ad hoc basis.

17. A material which can be surreptitiously administered by the above routes and which in very small amounts will make it impossible for a man to perform any physical activity whatever.

The development of materials of this type follows the [redacted] of such ethical drug houses as [redacted]. It is a relatively routine procedure to develop a drug [redacted] point of human testing. Ordinarily, the drug houses depend [redacted] services of private physicians for the final clinical [redacted] The physicians are willing to assume the responsibility [redacted] in order to advance the science of medicine. It [redacted] and sometimes impossible for TSS/CD to offer such [redacted] with respect to its products. In practice, it [redacted] to use outside cleared contractors for the [redacted] work. However, that part which involves [redacted] dose levels presents security [redacted] by the ordinary contractor.

[redacted] (C)

[redacted]

[redacted]

DRAFT-SG/111
11 May 1953

MEMORANDUM FOR THE RECORD (H)

SUBJECT: Visit to Project [redacted]

1. On this day the writer [redacted] spent the day observing experiments with Mr. [redacted] on project [redacted] and in planning next year's work on the project (Mr. [redacted]). [redacted] has already submitted his proposal to the [redacted]

2. The general picture of the present status of the project is one of a carefully planned series of five major experiments. Most of the year has been spent in screening and standardizing a large group of subjects (approximately 100) and the months between now and September 1 should yield much data, so that these five experiments should be completed by September 1. The five experiments are: (N stands for the total number of subjects involved in the experiment.)

Experiment 1 - N-18 Hypnotically induced anxieties to be completed by September 1.

Experiment 2 - N-24 Hypnotically increasing ability to learn and recall complex written matter, to be completed by September 1.

Experiment 3 - N-30 Polygraph response under Hypnosis, to be completed by June 15.

Experiment 4 - N-24 Hypnotically increasing ability to observe and recall a complex arrangement of physical objects.

Experiment 5 - N-100 Relationship of personality to susceptibility to hypnosis.

3. The work for next year (September 1, 1953 to June 1, 1954) will concentrate on:

Experiment 6 - The morse code problem, with the emphasis on relatively lower I.Q. subjects than found on University volunteers.

Deputy Direct

Deputy Direct

: Request for C
Recently loca

U/AIUO) This memora
MKULTRA documents h
r approval for follo
7 contains a recomm

(U/AIUO) As a result
F-76-374), all of the
sion was reviewed for pos
ing that review, the OTS
ds Center was searched.
h that the subproject file
red records of the OTS Budg
e files were not discovered
rches were limited to the
retired records of those br
kely to have generated or hav
ocuments. Those branches incl
Biological, Behavioral Activiti
ment. Because Dr. Gottlieb re
the MKULTRA documents he was al
surprising that the earlier se
directed at areas where they w
was unsuccessful. The purpose
mechanism was to limit knowledge
being performed to those with
If those precepts had been follo
B&F files should have contained
administrative docu ts. (In

A prel
TSS/Chemical
following ma

1. Subst
and impulsive
discovered in p

2. Substance
tion and perception

3. Materials
intoxicating effect

4. Materials
fect of alcohol.

5. Materials which
of recognized diseases
to used for malingering

6. Materials which
easier or otherwise enhance

7. Substances which
duals to withstand prolonged
ervation and so-called

8. Materials and physical
for events preceding

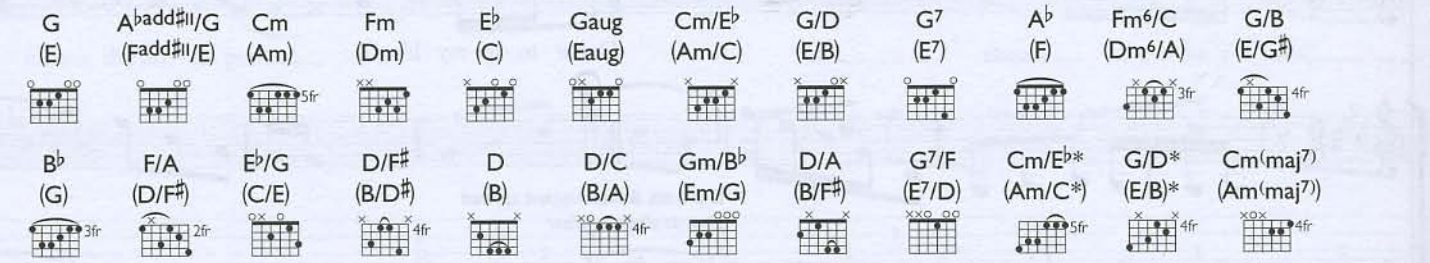
Physical methods of
ded periods of time

Agents which produ
the long range

HOODOO

Words and Music by Matthew Bellamy

Capo 3rd Fret



♩ = c. 60 (freely)
N.C.

Electric Guitar

slight crunch w/reverb

♩ = 160

G (E) — A♭add♯11/G (Fadd♯11/E)

G (E) — A♭add♯11/G (Fadd♯11/E) — G (E)

rit.

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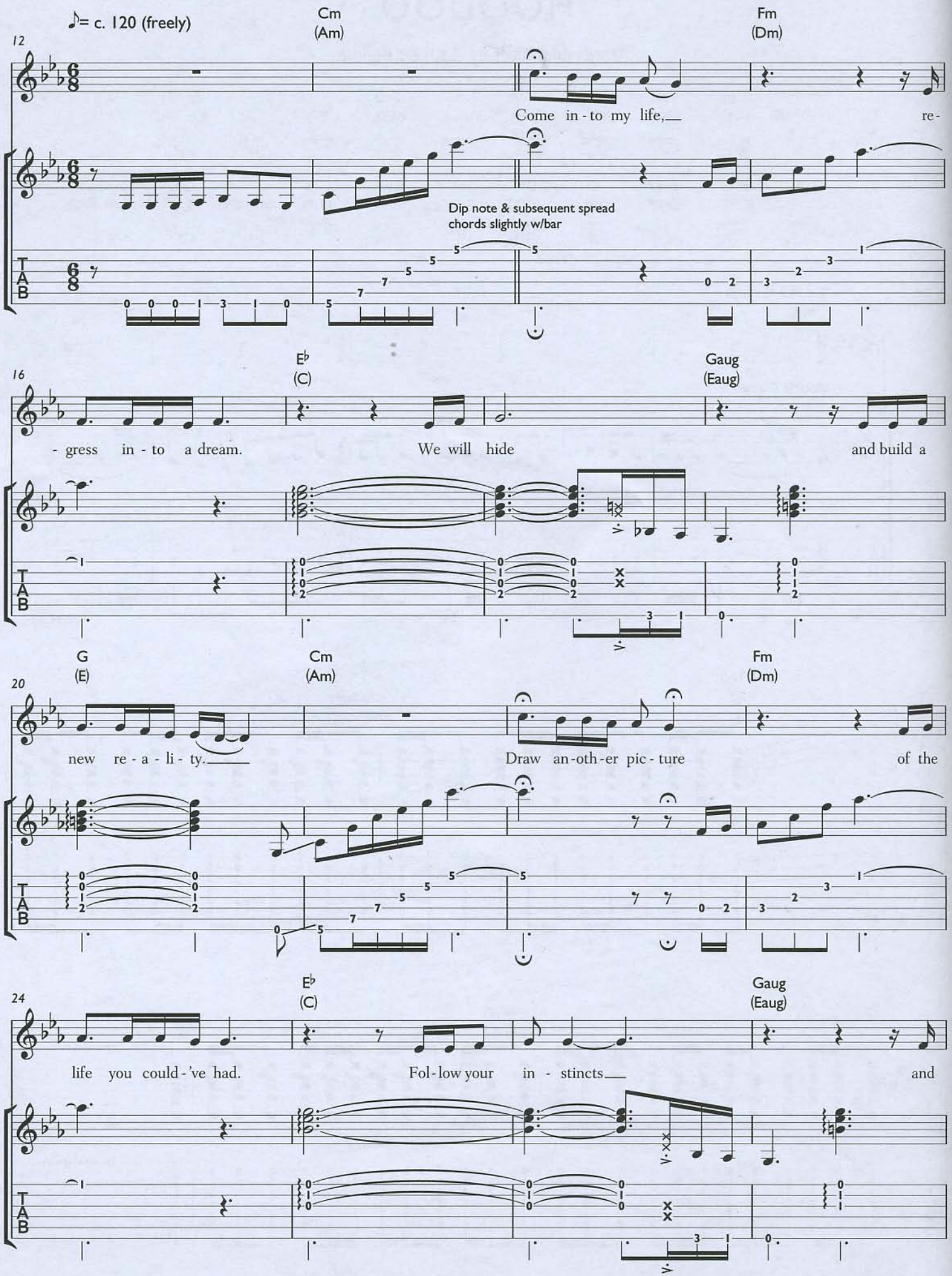
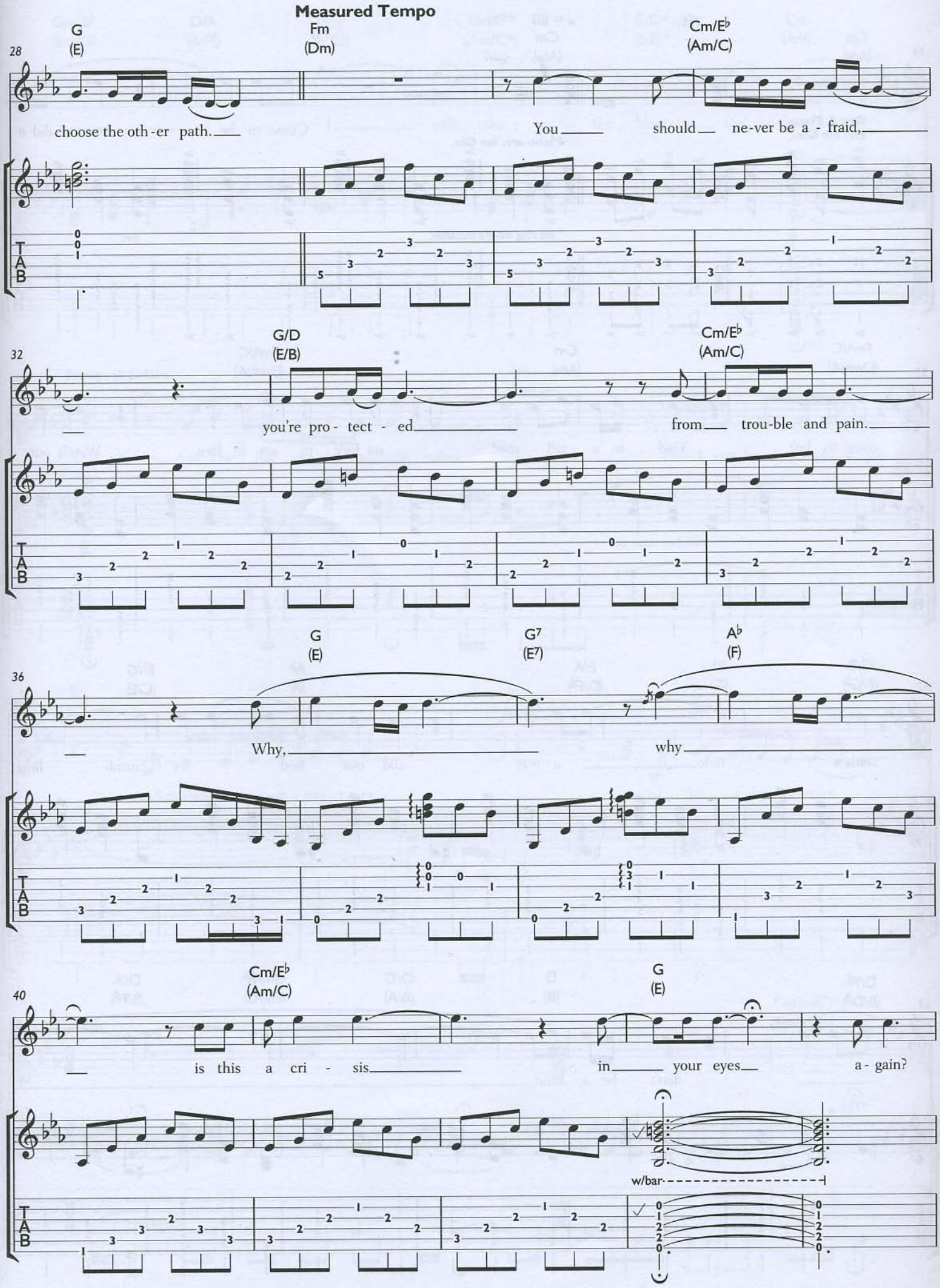
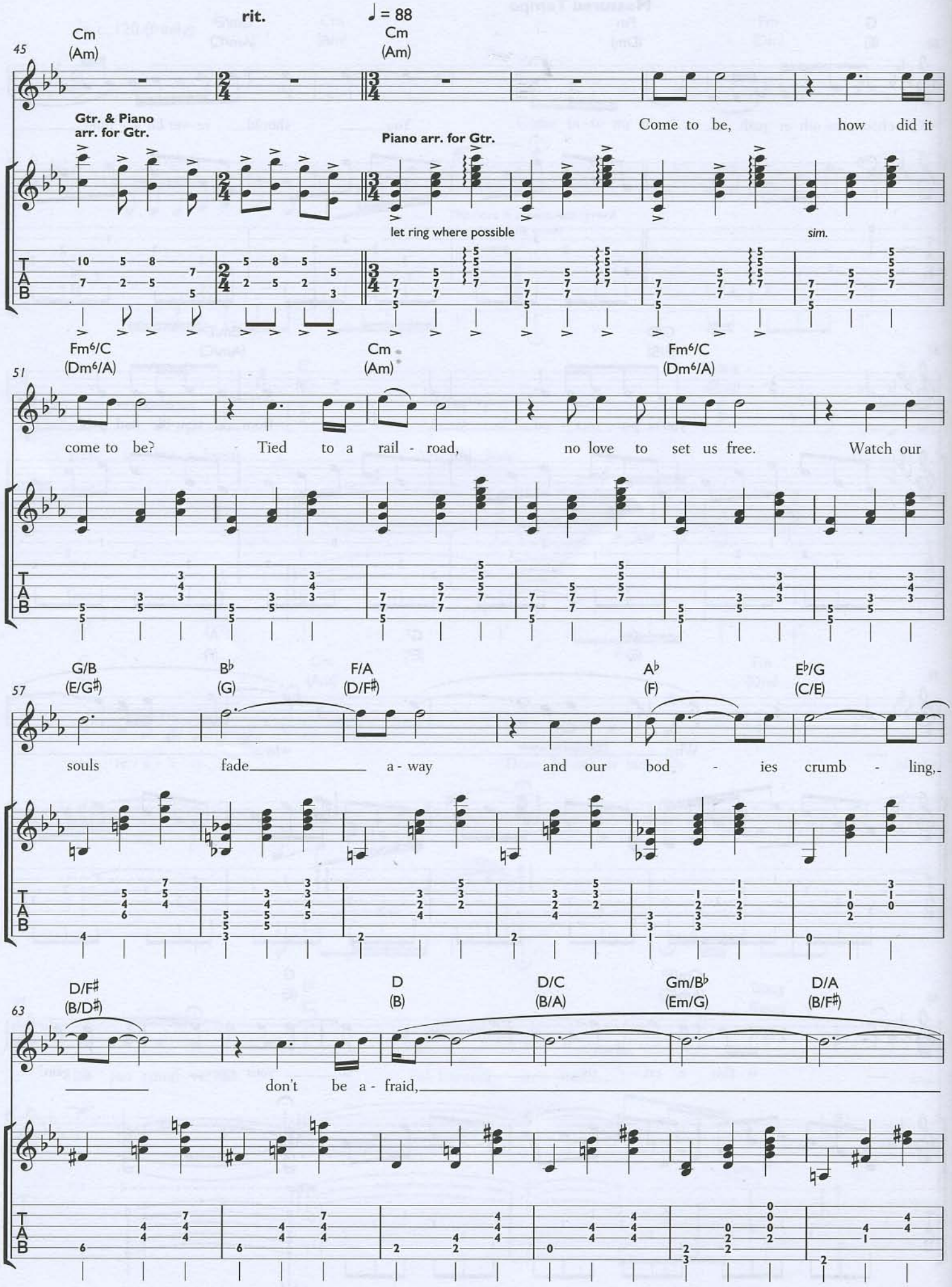
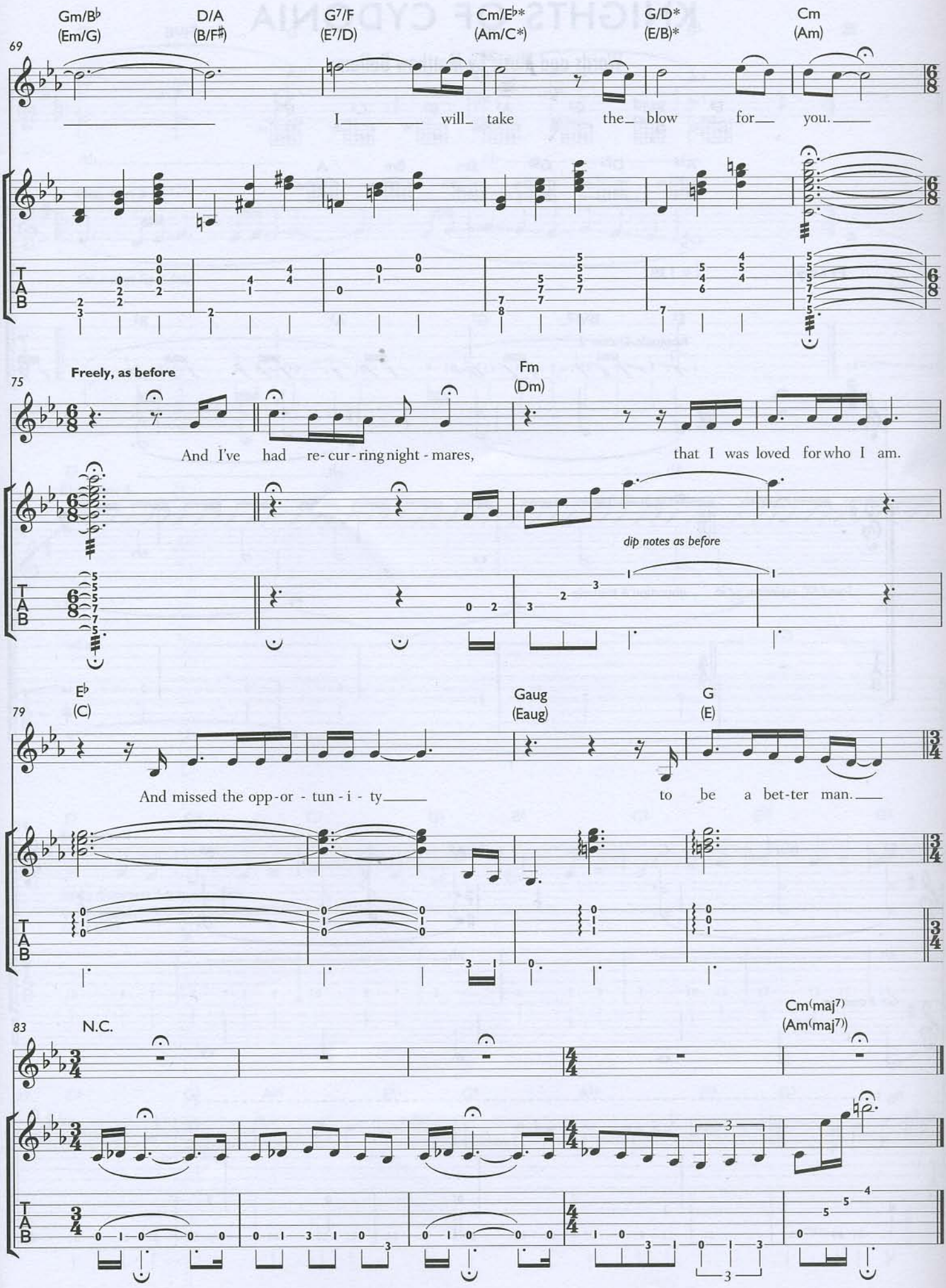
Warner/Chappell Music Ltd, London W6 8BS


♪= c. 120 (freely)
12
Cm
(Am)
Fm
(Dm)
Come in - to my life,
re-
Dip note & subsequent spread
chords slightly w/bar
16
E♭
(C)
Gaug
(Eaug)
- gress in - to a dream.
We will hide
and build a
20
G
(E)
Cm
(Am)
Fm
(Dm)
new re - a - li - ty.
Draw an-oth-er pic-ture
of the
24
E♭
(C)
Gaug
(Eaug)
life you could-'ve had.
Fol-low your in - stincts
and

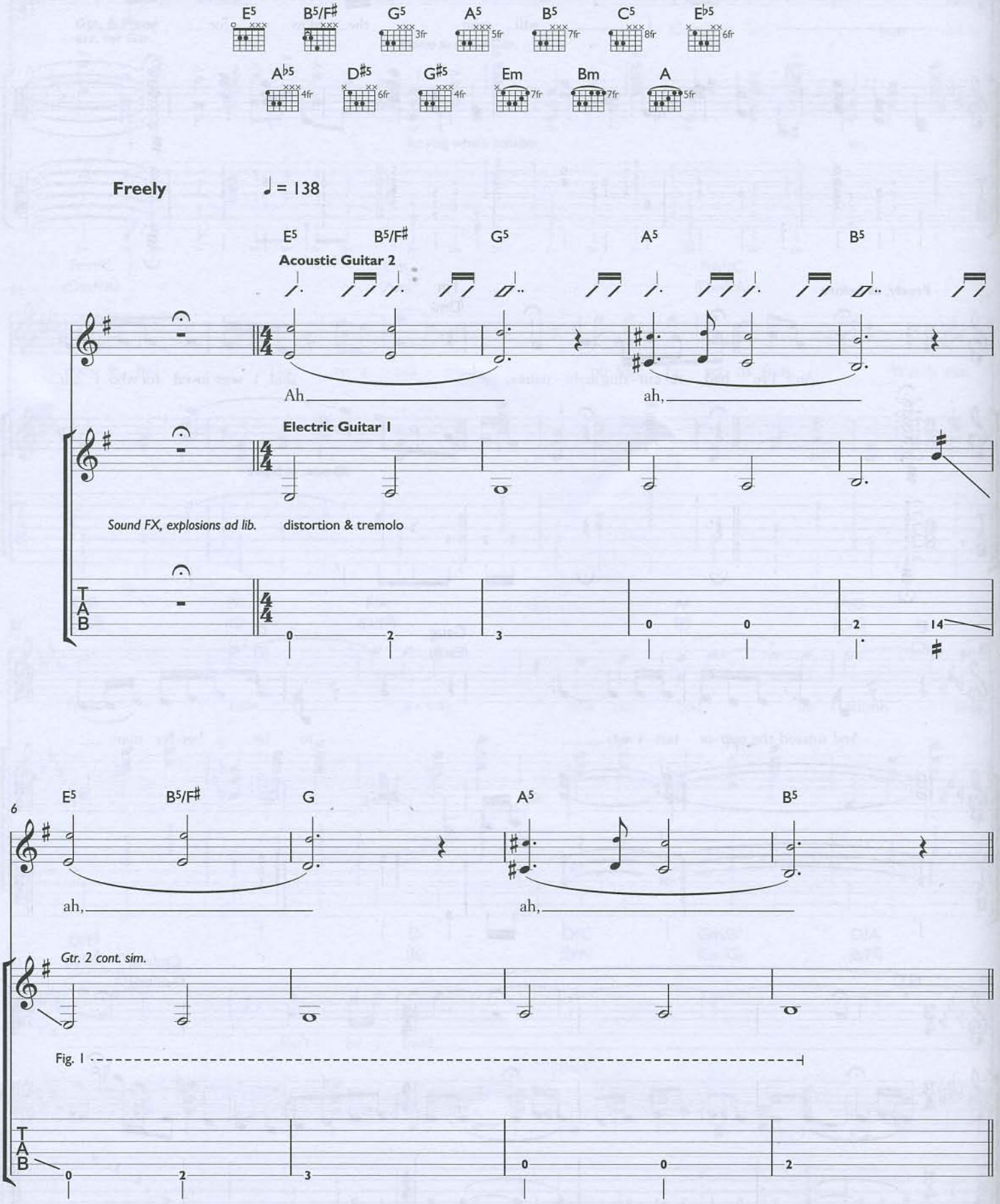

Measured Tempo
28
G
(E)
Fm
(Dm)
Cm/E♭
(Am/C)
choose the oth-er path.
You should ne-ver be a - fraid,
32
G/D
(E/B)
Cm/E♭
(Am/C)
you're pro- tect - ed
from trou-ble and pain.
36
G
(E)
G7
(E7)
A♭
(F)
Why,
why
40
Cm/E♭
(Am/C)
G
(E)
is this a cri - sis
in your eyes
a - gain?
w/bar
TAB


rit.
♩ = 88
45
Cm
(Am)
Gtr. & Piano
arr. for Gtr.
Piano arr. for Gtr.
Come to be, how did it
let ring where possible
sim.
51
Fm6/C
(Dm6/A)
Cm
(Am)
Fm6/C
(Dm6/A)
come to be? Tied to a rail - road, no love to set us free. Watch our
57
G/B
(E/G♯)
B♭
(G)
F/A
(D/F♯)
A♭
(F)
E♭/G
(C/E)
souls fade a - way and our bod - ies crumb - ling,
63
D/F♯
(B/D♯)
D
(B)
D/C
(B/A)
Gm/B♭
(Em/G)
D/A
(B/F♯)
don't be a - fraid,
T
A
B


69
Gm/B♭ (Em/G)
D/A (B/F♯)
G7/F (E7/D)
Cm/E♭* (Am/C*)
G/D* (E/B)*
Cm (Am)
I will take the blow for you.
75
Freely, as before
Fm (Dm)
And I've had re-cur-ring night-mares, that I was loved for who I am.
dip notes as before
79
E♭ (C)
Gaug (Eaug)
G (E)
And missed the opp-or-tun-i-ty to be a bet-ter man.
83
N.C.
Cm(maj7) (Am(maj7))
TAB

KNIGHTS OF CYDONIA

Words and Music by Matthew Bellamy



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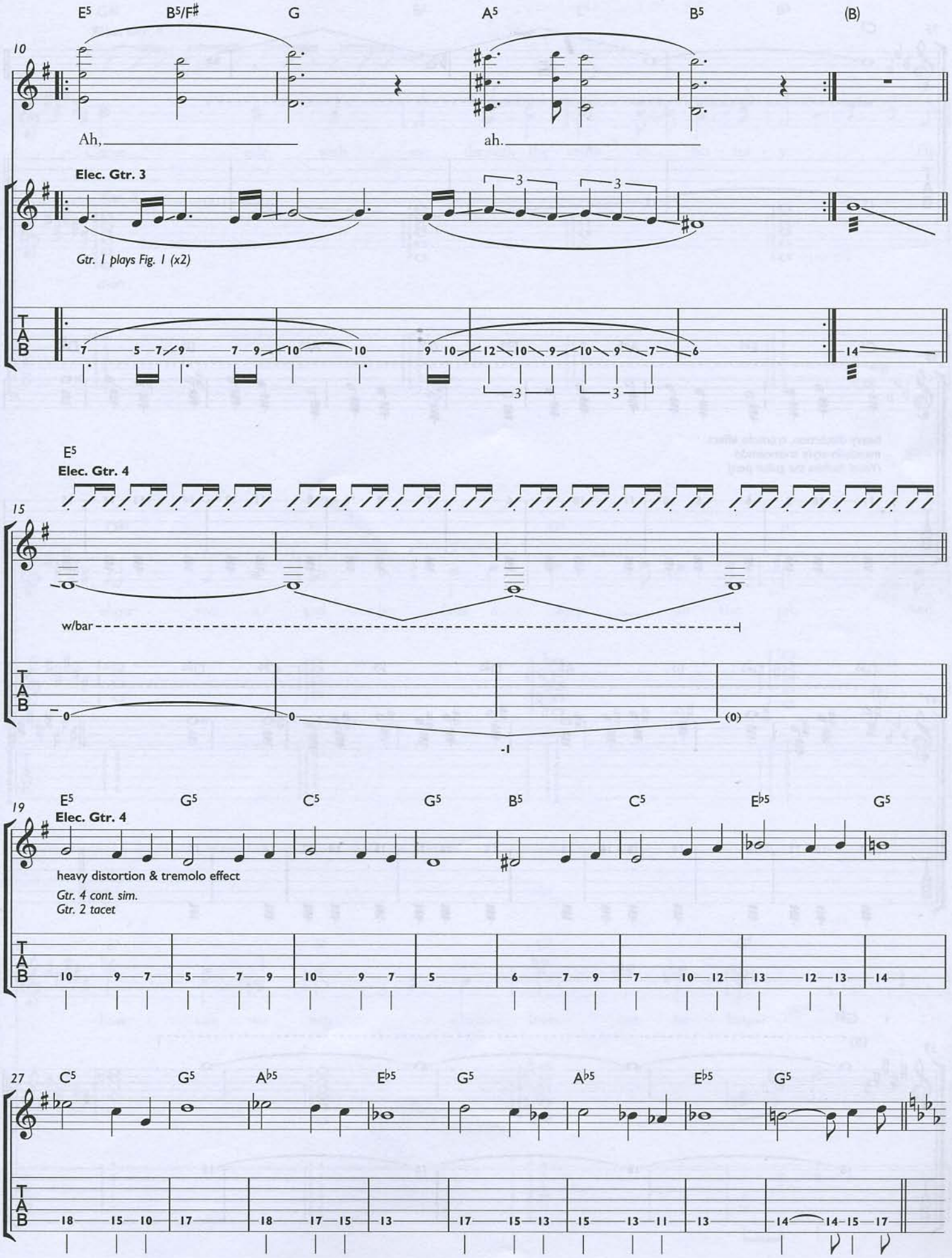
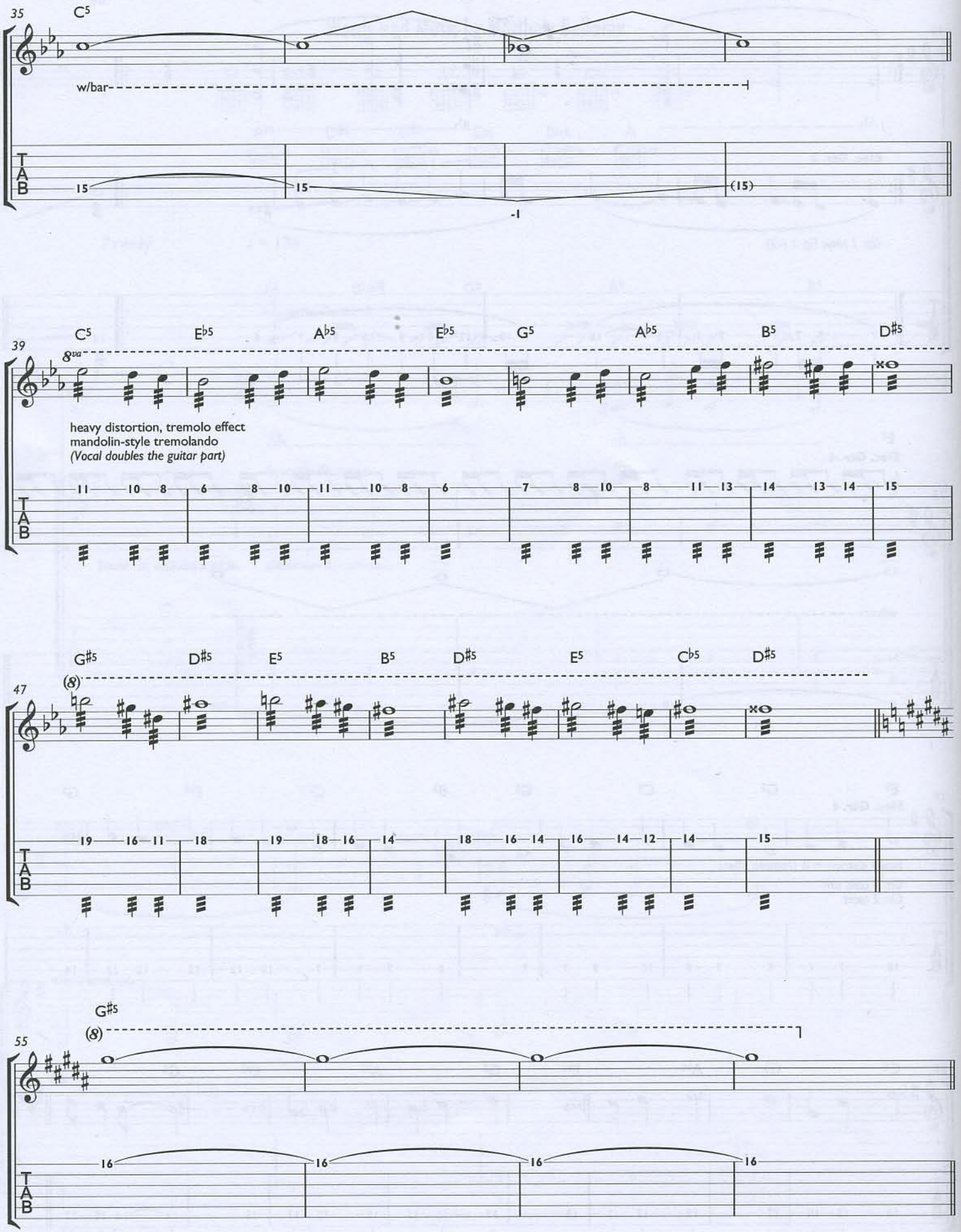
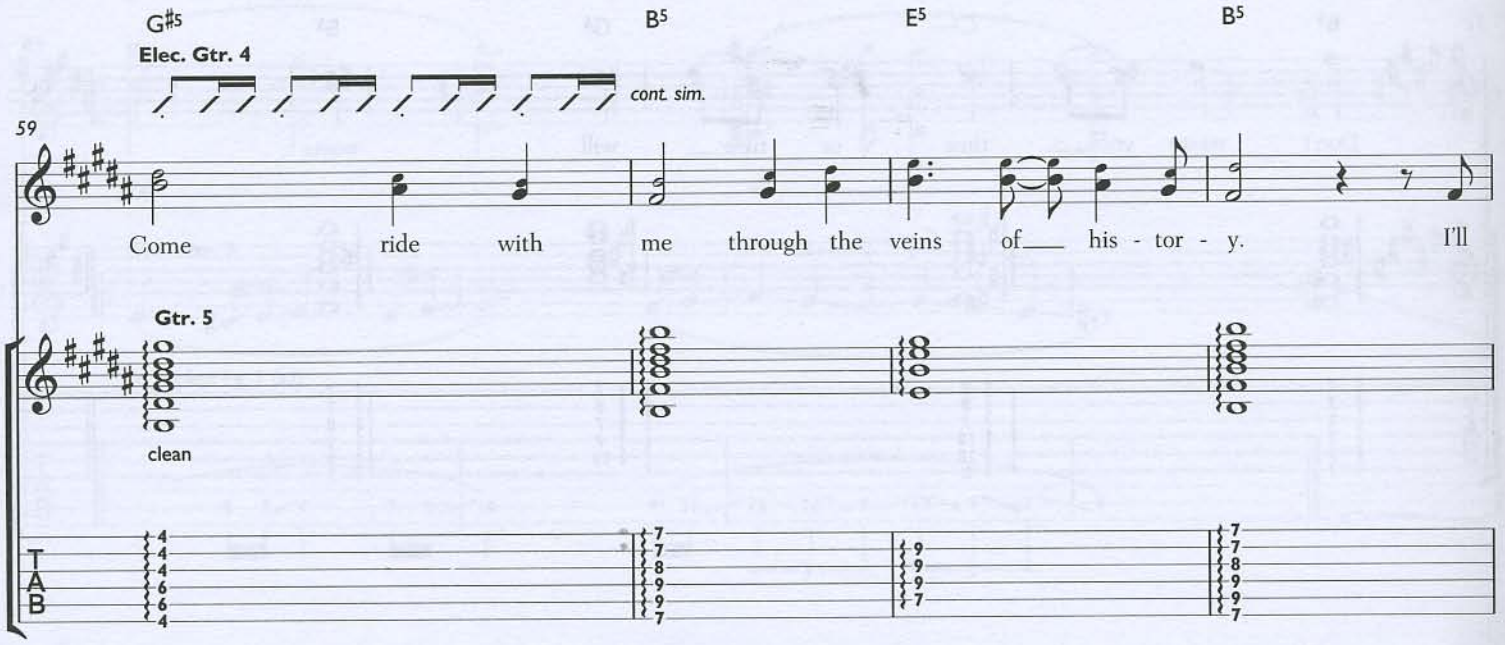
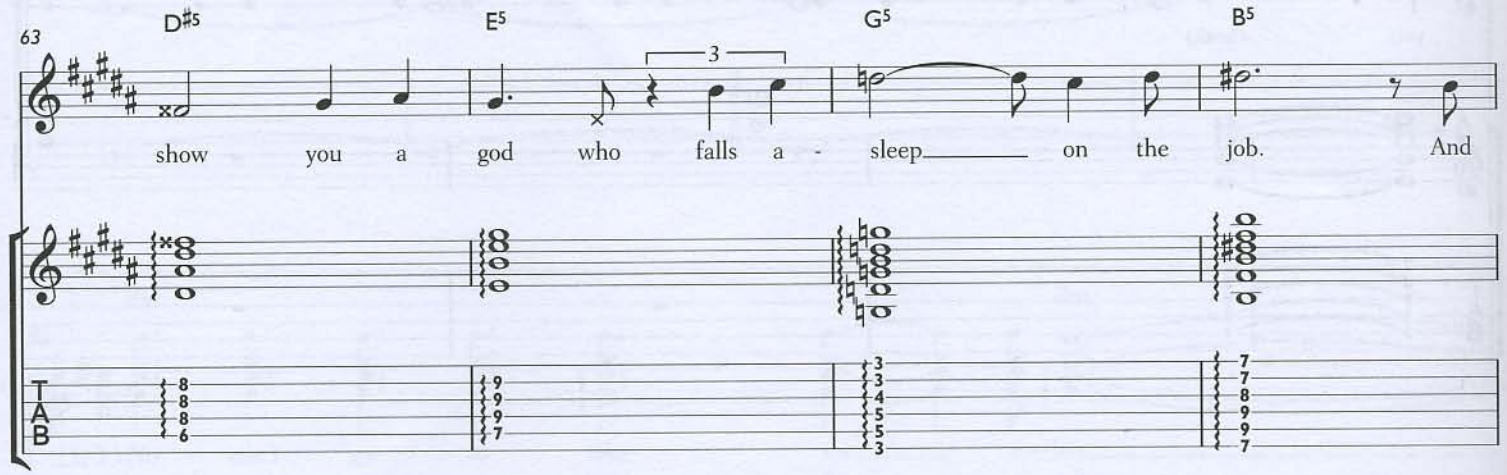
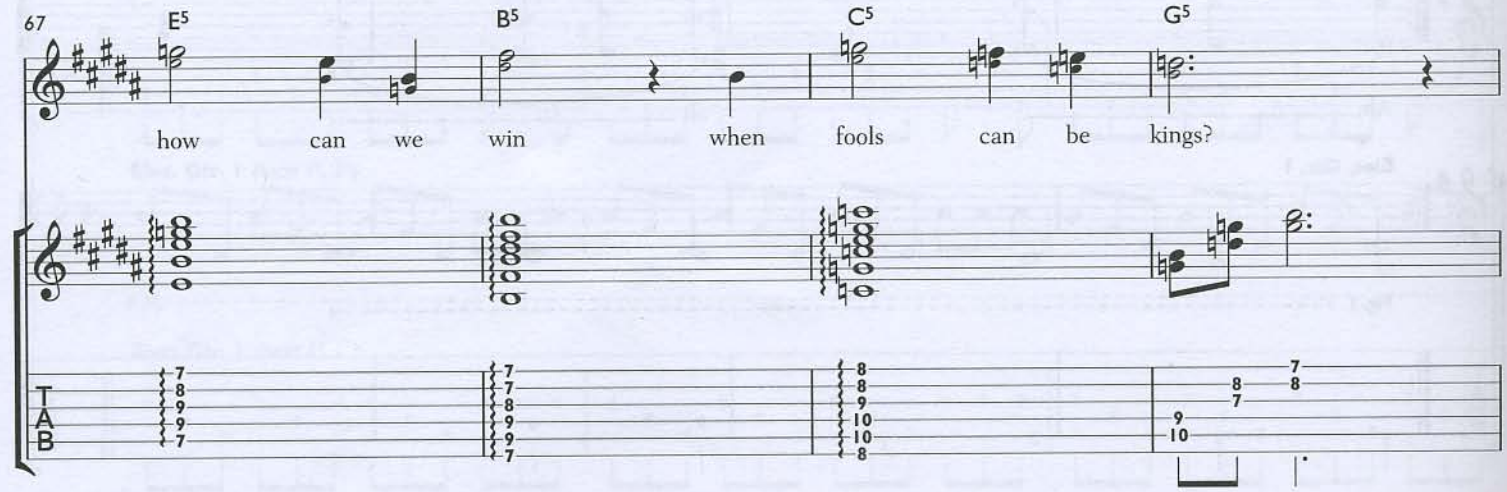
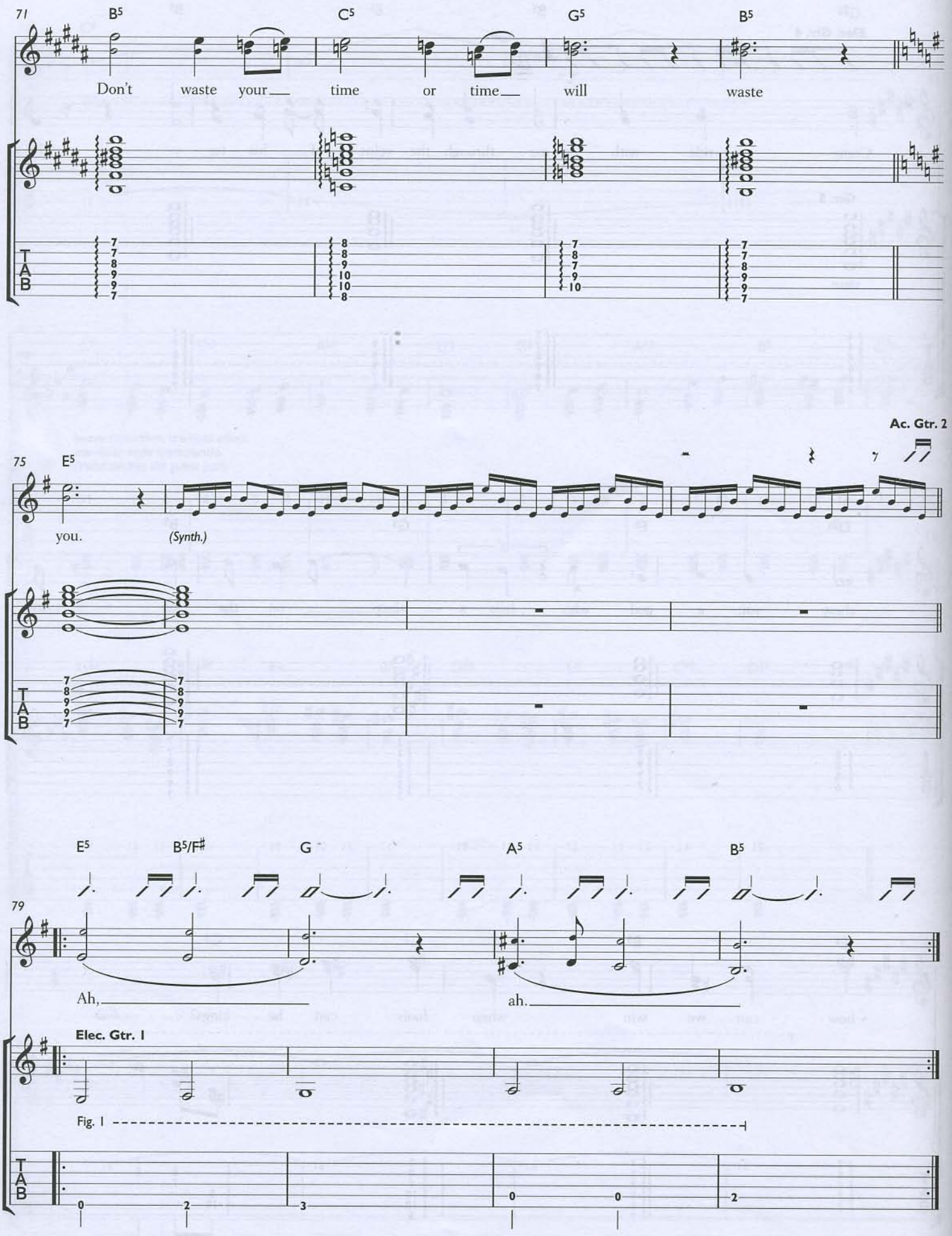

E5
B5/F#
G
A5
B5
(B)
10
Ah,
ah.
Elec. Gtr. 3
Gtr. 1 plays Fig. 1 (x2)
TAB
7 5 7 9 7 9 10 10 9 10 12 10 9 10 9 7 6 14
E5
Elec. Gtr. 4
15
w/bar
TAB
0 0 (0)
-1
19
E5 G5 C5 G5 B5 C5 E♭5 G5
Elec. Gtr. 4
heavy distortion & tremolo effect
Gtr. 4 cont. sim.
Gtr. 2 tacet
TAB
10 9 7 5 7 9 10 9 7 5 6 7 9 7 10 12 13 12 13 14
27
C5 G5 A♭5 E♭5 G5 A♭5 E♭5 G5
TAB
18 15 10 17 18 17 15 13 17 15 13 15 13 11 13 14 14 15 17

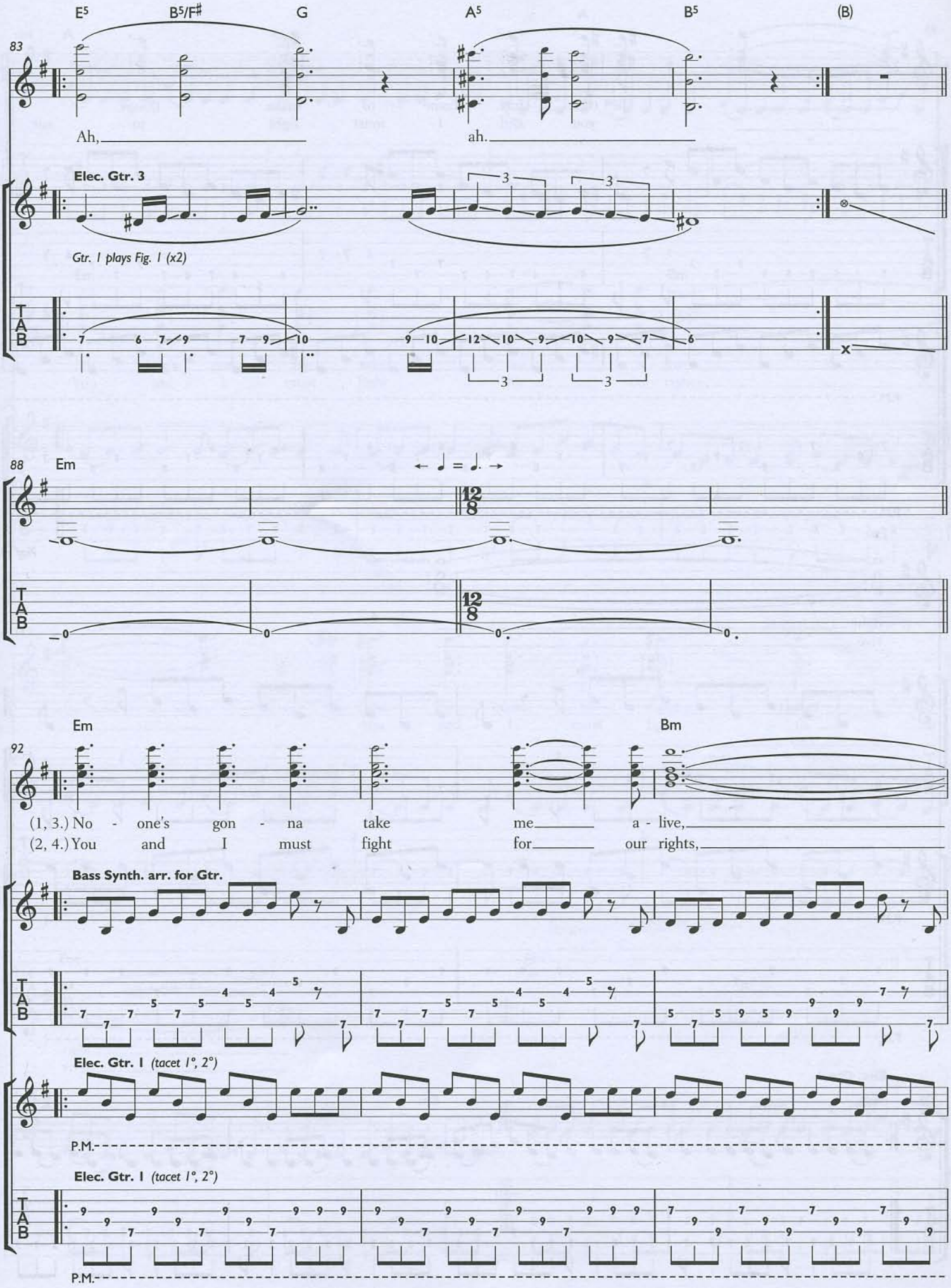

35
C5
w/bar
TAB
15
15
(15)
-1
39
C5
E♭5
A♭5
E♭5
G5
A♭5
B5
D♯5
8va
heavy distortion, tremolo effect
mandolin-style tremolando
(Vocal doubles the guitar part)
11 10 8
6 8 10
11 10 8
6
7 8 10
8 11 13
14 13 14
15
47
G♯5
D♯5
E5
B5
D♯5
E5
C♭5
D♯5
(8)
19 16 11
18
19 18 16
14
18 16 14
16 14 12
14
15
55
G♯5
(8)
16
16
16
16

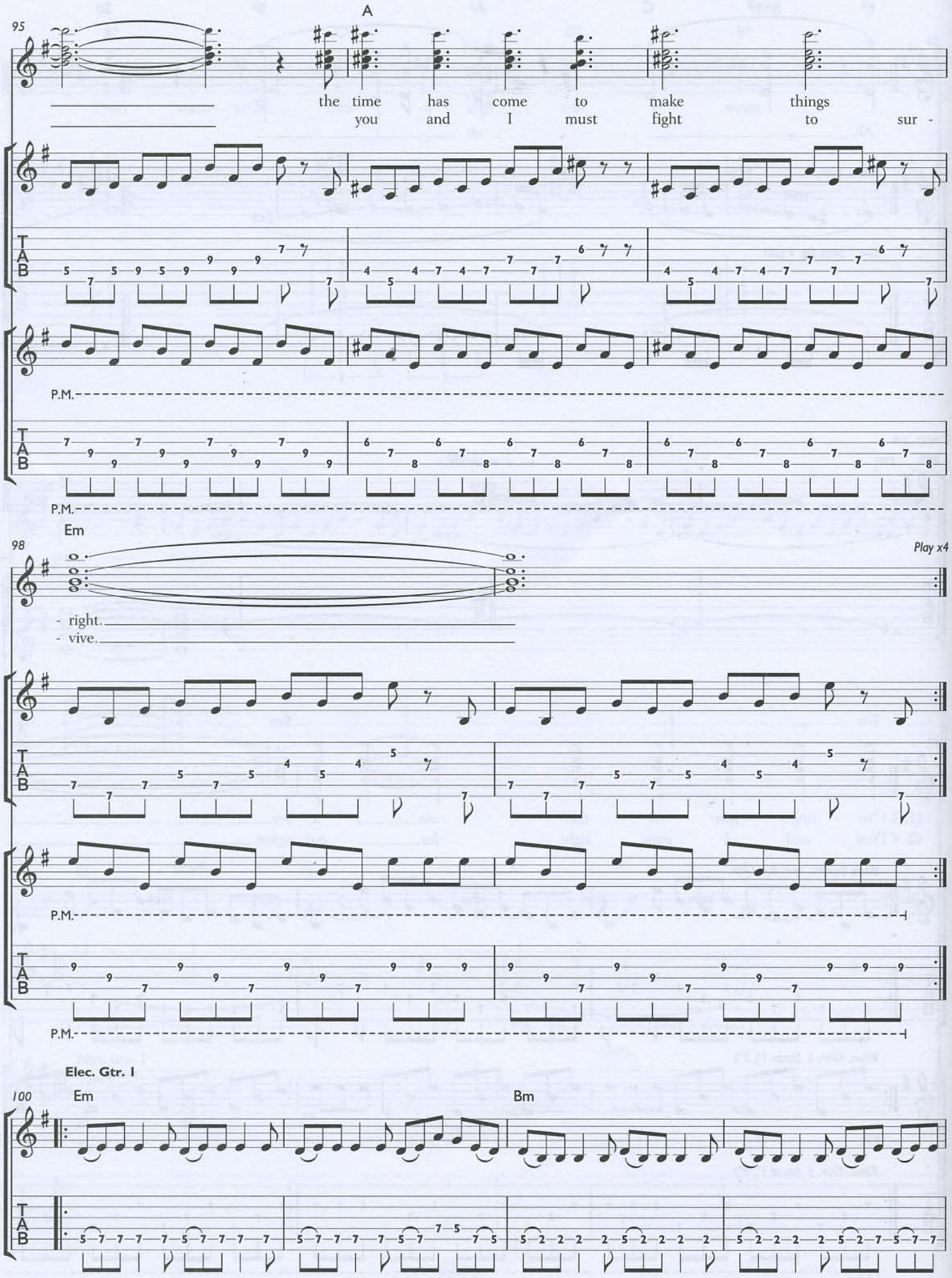

G#5
B5
E5
B5
Elec. Gtr. 4
cont. sim.
59
Come ride with me through the veins of his - tor - y. I'll
Gtr. 5
clean
TAB

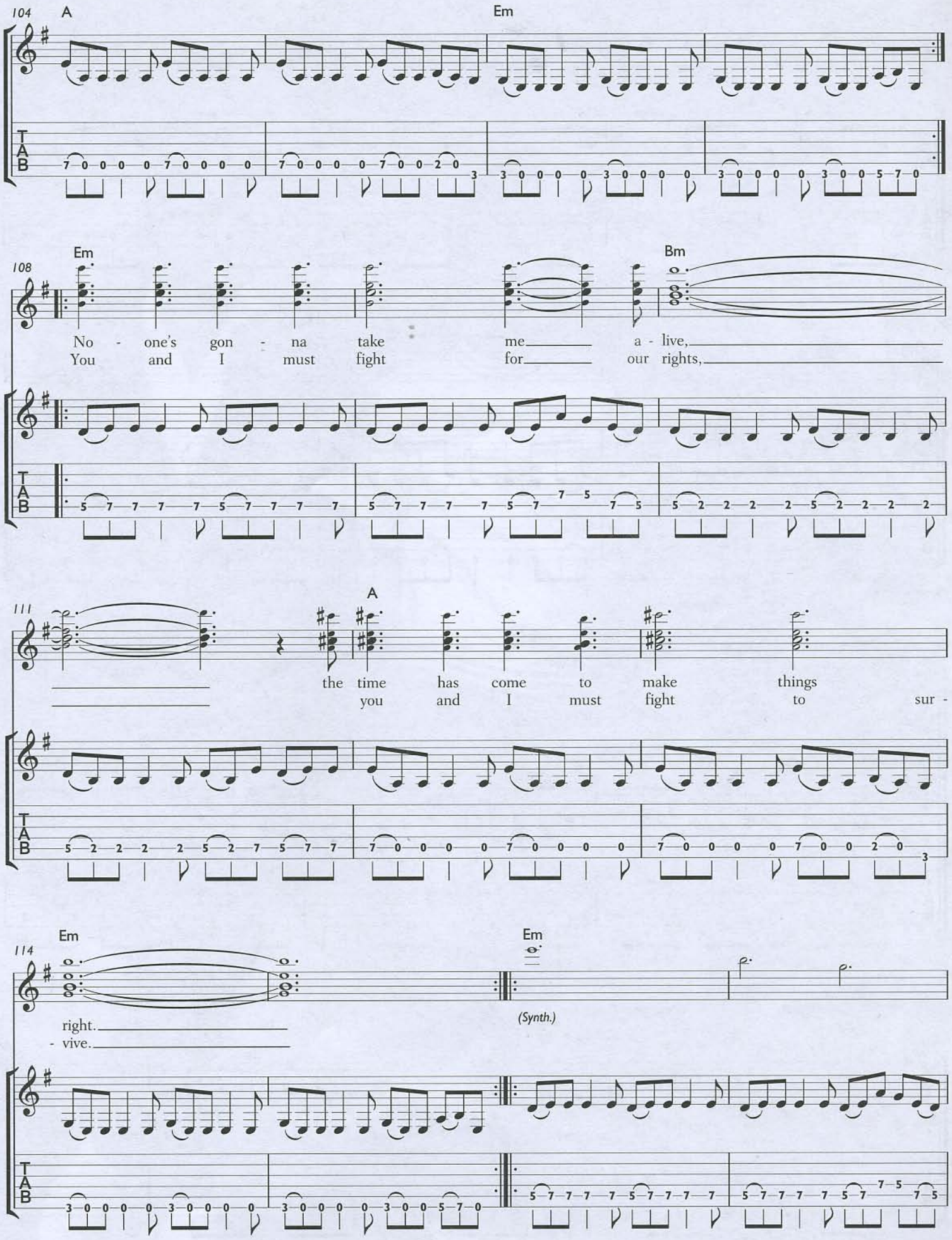

63
D#5
E5
G5
B5
3
show you a god who falls a - sleep on the job. And
TAB

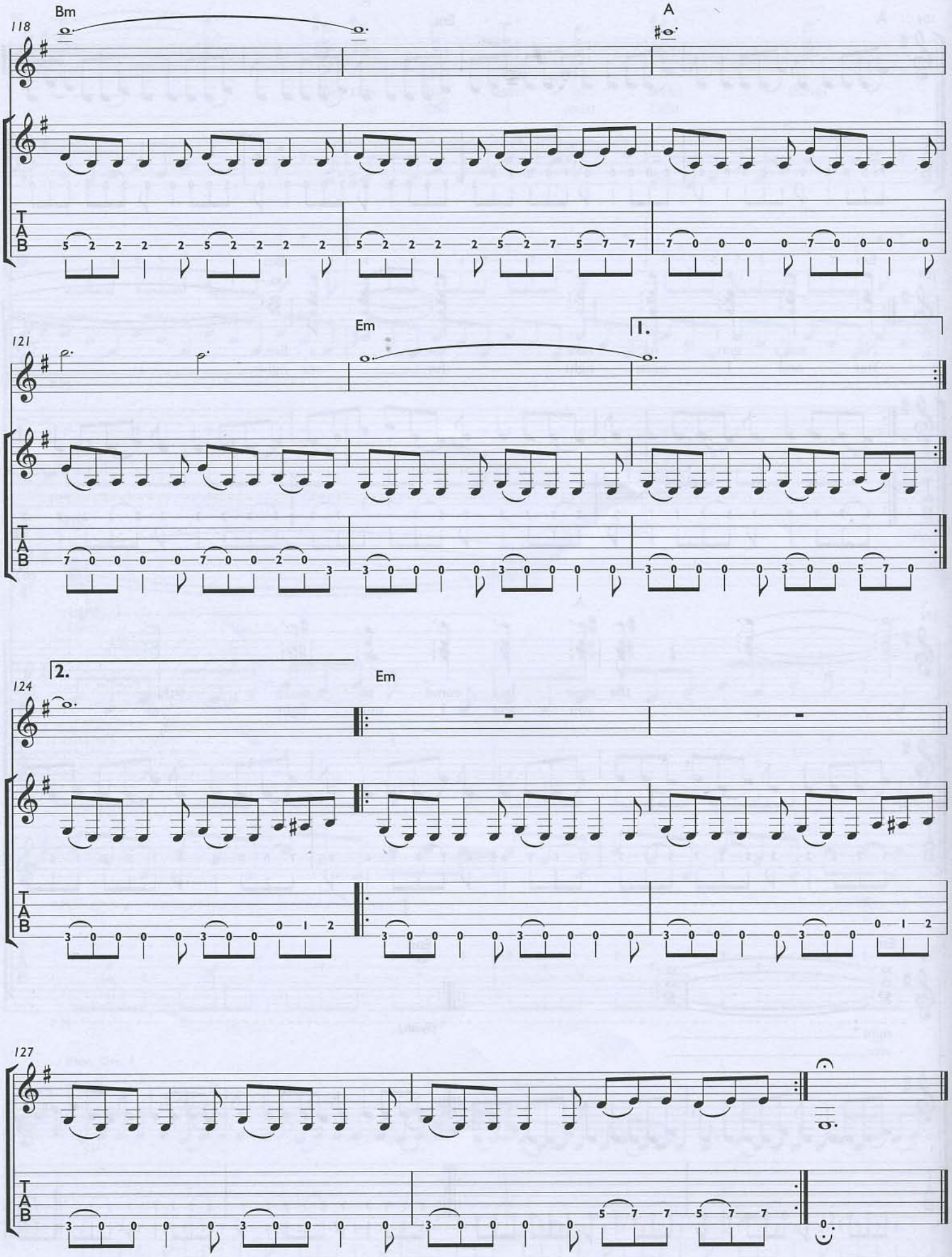

67
E5
B5
C5
G5
how can we win when fools can be kings?
TAB


71
B5
C5
G5
B5
Don't waste your time or time will waste
TAB
7 7 8 9 9 7
8 8 9 10 10 8
7 8 7 9 10
7 7 8 9 9 7
Ac. Gtr. 2
75
E5
you.
(Synth.)
7
TAB
7 8 9 9 7
7 8 9 9 7
E5
B5/F#
G
A5
B5
79
Ah,
ah.
Elec. Gtr. 1
Fig. 1
TAB
0 2 3 0 0 2


E5
B5/F#
G
A5
B5
(B)
83
Ah,
ah.
Elec. Gtr. 3
Gtr. 1 plays Fig. 1 (x2)
TAB
88
Em
Em
Bm
92
(1, 3.) No - one's gon - na take me a - live,
(2, 4.) You and I must fight for our rights,
Bass Synth. arr. for Gtr.
Elec. Gtr. 1 (tacet 1°, 2°)
P.M.
Elec. Gtr. 1 (tacet 1°, 2°)
P.M.


95
A
the time has come to make things
you and I must fight to sur -
P.M.
P.M.
98
Em
Play x4
- right.
- vive.
P.M.
P.M.
Elec. Gtr. I
100
Em
Bm


104
A
Em
108
Em
Bm
No - one's gon - na take me a - live,
You and I must fight for our rights,
111
A
the time has come to make things
you and I must fight to sur -
114
Em
Em
right.
- vive.
(Synth.)
TAB


118
Bm
A
121
Em
1.
124
2.
Em
127
TAB

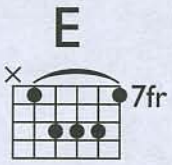
CLICKER DIES • STEEL RULE DIES
shamrock
MIGHTY HEALTHY

Notation and Tablature explained

Understanding chord boxes

Chord boxes show the neck of your guitar as if viewed head on—the vertical lines represent the strings (low E to high E, from left to right), and the horizontal lines represent the frets.

An X above a string means 'don't play this string'. An O above a string means 'play this open string'. The black dots show you where to put your fingers.



A curved line joining two dots on the fretboard represents a 'barre'. This means that you flatten one of your fingers (usually the first) so that you hold down all the strings between the two dots at the fret marked.

A fret marking at the side of the chord box shows you where chords that are played higher up the neck are located.

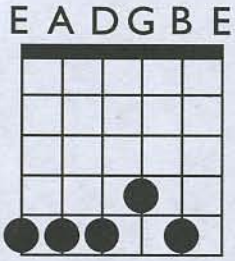
Tuning your guitar

The best way to tune your guitar is to use an electronic tuner. Alternatively, you can use relative tuning; this will ensure that your guitar is in tune with itself, but won't guarantee that you will be in tune with the original track (or any other musicians).

How to use relative tuning

Fret the low E string at the 5th fret and pluck; compare this with the sound of the open A string. The two notes should be in tune. If not, adjust the tuning of the A string until the two notes match.

Repeat this process for the other strings according to this diagram:



Note that the B string should match the note at the 4th fret of the G string, whereas all the other strings match the note at the 5th fret of the string below.

As a final check, ensure that the bottom E string and top E string are in tune with each other.

Detuning and Capo use

If the song uses an unconventional tuning, it will say so clearly at the top of the music, e.g. '6 = D' (tune string 6 to D) or 'detune guitar down by a semitone'. If a capo is used, it will tell you the fret number to which it must be attached. The standard notation will always be in the key at which the song sounds, but the guitar tab will take tuning changes into account. Just detune/add the capo and follow the fret numbers. The chord symbols will show the sounding chord above and the chord you actually play below in brackets.

Use of figures

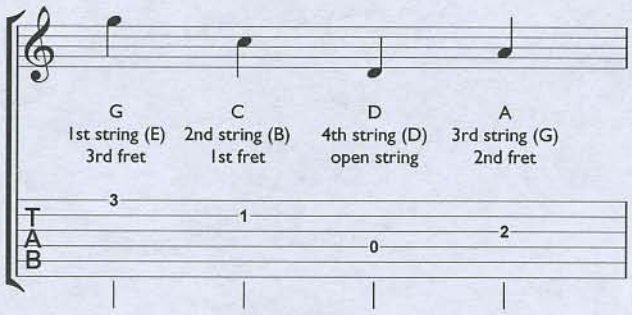
In order to make the layout of scores clearer, figures that occur several times in a song will be numbered, e.g. 'Fig. 1', 'Fig. 2', etc.
A dotted line underneath shows the extent of the 'figure'. When a phrase is to be played, it will be marked clearly in the score, along with the instrument that should play it.

Reading Guitar Tab

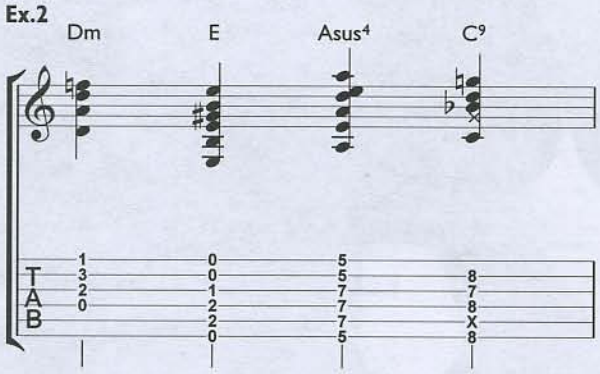
Guitar tablature illustrates the six strings of the guitar graphically, showing you where you put your fingers for each note or chord. It is always shown with a stave in standard musical notation above it. The guitar tablature stave has six lines, each of them representing a different string. The top line is the high E string, the second line being the B string, and so on. Instead of using note heads, guitar tab uses numbers which show the fret number to be stopped by the left hand. The rhythm is indicated underneath the tab stave. Ex. 1 (below) shows four examples of single notes.

Ex. 2 shows four different chords. The 3rd one (Asus4) should be played as a barre chord at the 5th fret. The 4th chord (C9) is a half, or jazz chord shape. You have to mute the string marked with an 'x' (the A string in this case) with a finger of your fretting hand in order to obtain the correct voicing.

Ex. 1



Ex. 2



Notation of other guitar techniques

Picking hand techniques:

1. Down and up strokes
These symbols show that the first and third notes are to be played with a down stroke of the pick and the others up strokes.

2. Palm mute
Mute the notes with the palm of the picking hand by lightly touching the strings near the bridge.

3. Pick rake
Drag the pick across the indicated strings with a single sweep. The extra pressure will often mute the notes slightly and accentuate the final note.

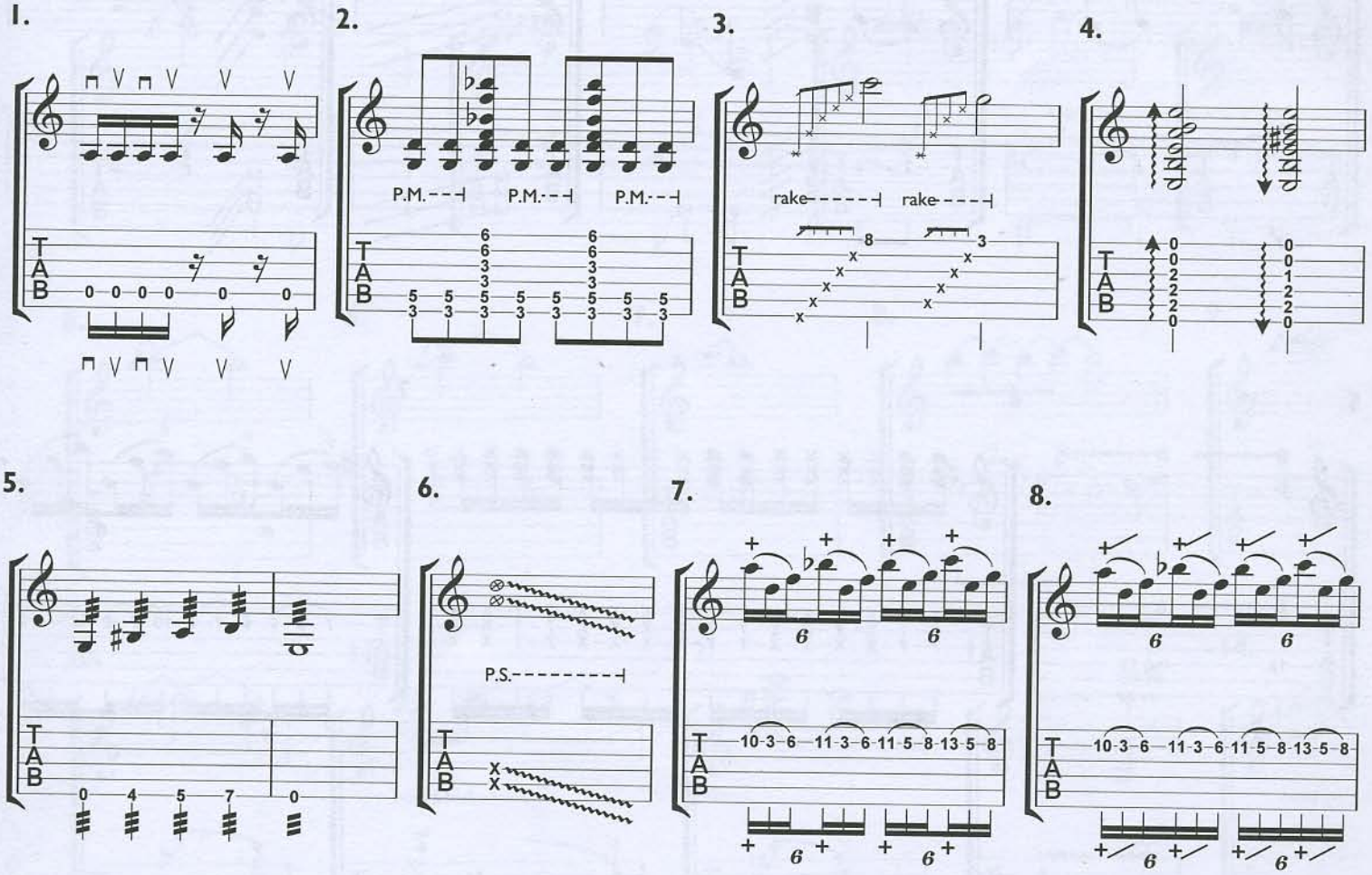
4. Arpeggiated chords
Strum across the indicated strings in the direction of the arrow head of the wavy line.

5. Tremolo picking
Shown by the slashes on the stem of the note. Very fast alternate picking. Rapidly and continuously move the pick up and down on each note.

6. Pick scrape
Drag the edge of the pick up or down the lower strings to create a scraping sound.

7. Right hand tapping
'Tap' onto the note indicated by a '+' with a finger of the picking hand. It is nearly always followed by a pull-off to sound the note fretted below.

8. Tap slide
As with tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



Fretting hand techniques:

1. Hammer-on and pull-off

These consist of two or more notes linked together by a slur. For hammer-ons, fret and play the lowest note, then 'hammer on' to the higher note with another finger. For a pull-off, play the highest note then 'pull off' to a lower note fretted with another finger. In both cases, only pick the first note.

2. Glissandi (slides)

Fret and pick the first note, then slide the finger up to the second note. If they are slurred together, do not re-pick the second note.

3. Slow glissando

Play the note(s) and slowly slide the finger(s) in the direction of the diagonal line(s).

4. Quick glissando

Play the note(s) and immediately slide the finger(s) in the direction of the diagonal line(s).

5. Trills

Play the note and rapidly alternate between this note and the nearest one above in the key signature. If a note in brackets is shown before, begin with this note.

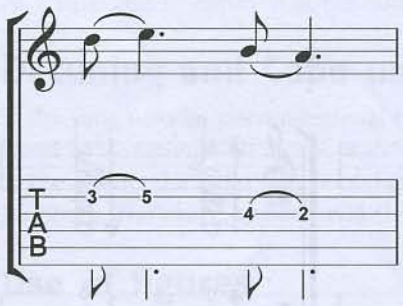
6. Fret hand muting

Mute the notes with cross noteheads with the fretting hand.

7. Left hand tapping

Sound the note by tapping or hammering on to the note indicated by a 'o' with a finger of the fretting hand.

1.



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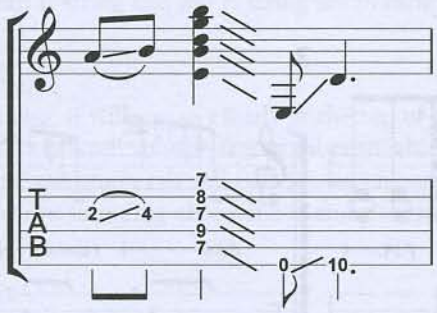

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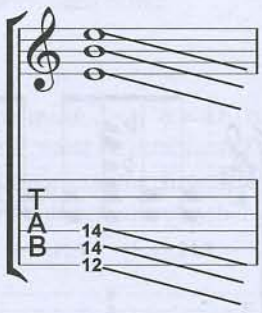

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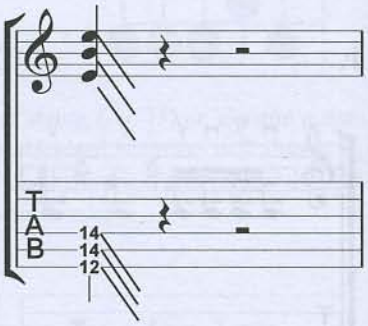

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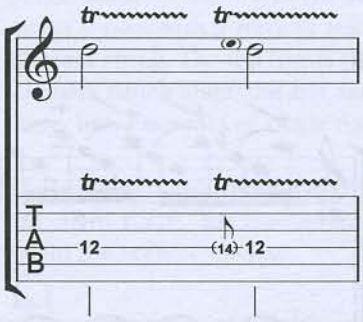

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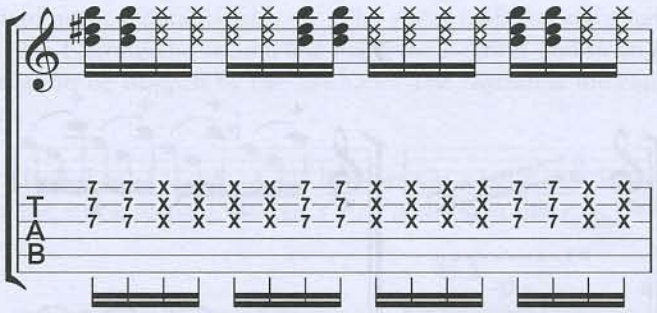

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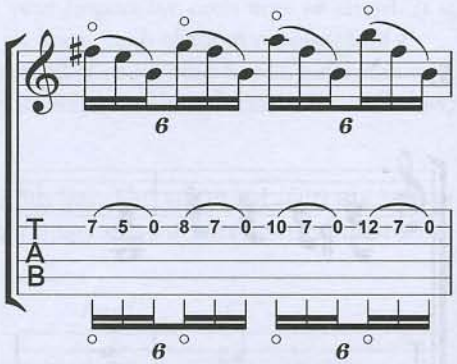


Tremolo arm (wammy bar)

1. Vibrato with tremolo arm

Create vibrato using small, rapid inflections of the tremolo arm.

2. Tremolo arm dive and return

Play note and depress tremolo arm by degree shown. Release arm to return to original note.

3. Tremolo arm scoop

Depress the arm just before picking the note and release.

4. Tremolo arm dip (or doop)

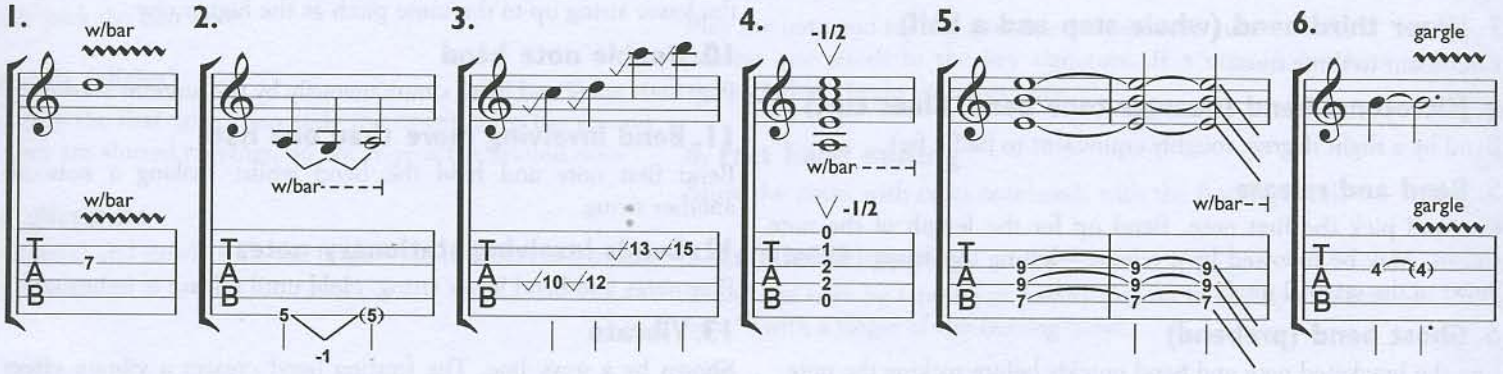
Pick the note, then lower the arm and quickly release.

5. Sustained note and dive bomb

Play note, hold for length of time shown and then depress arm to lower the pitch until the strings go slack.

6. Gargle

Pick the note and flick the tremolo arm rapidly with the same hand, making the pitch quiver.



Harmonics & Other techniques

1. Natural harmonics

Instead of fretting properly, touch the string lightly with the fretting hand at the fret shown in the tab. Pick as normal. Diamond noteheads show the resultant pitch.

2. Artificial harmonics

The first tab number is fretted and held with the fretting hand as normal. The picking hand then produces a harmonic by using a finger to touch the string lightly at the fret shown by the bracketed number. Pick with another finger of the picking hand.

3. Pinched harmonics

Fret the note as shown, but create a harmonic by digging into the string with the side of the thumb as you pick it.

4. Tapped harmonics

Fret the note as shown, but create the harmonic through tapping lightly with the picking hand at the fret shown in brackets.

5. Touch harmonics

Fret the first note, hold it, then touch the string lightly at the fret shown at the end of the slur with the picking hand.

6. Violining

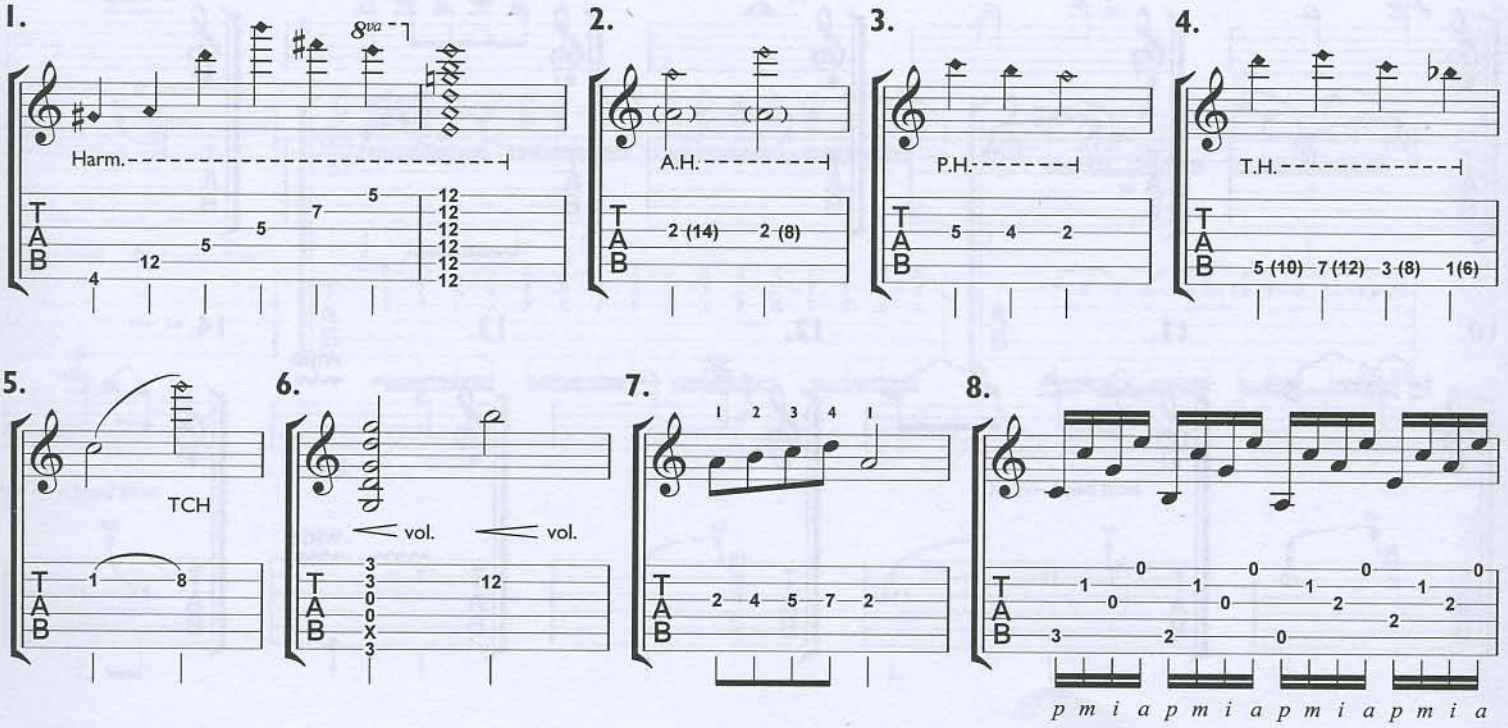
Turn the volume control to zero, pick the notes and then turn the control to fade the note in smoothly.

7. Fingering (fretting hand)

Small numbers show the finger with which each note is to be fretted.

8. Fingerpicking notation (PIMA)

Notation that shows which finger should be used to pick each note when playing finger style. *p* = thumb, *i* = index, *m* = middle, *a* = ring.



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